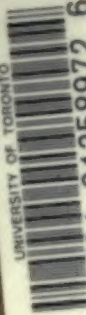


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BAXTER COLOUR PRINTS
PICTORIALLY
PRESENTED



GEORGE BAXTER,
1804-1867.

From a photograph supplied by Mr. Frederick Harrild, taken
from the original in the possession of the family.

57079

Baxter Colour Prints

Pictorially Presented

By

H. G. Clarke



57079

London

Maggs Bros., 34 & 35 Conduit Street, W.

Leamington Spa

Courier Press, Bedford Street

1920-1

98 1/2
105 1/2

Foreword.

SOME twelve years ago the mention of George Baxter's name among the lovers and collectors of Colour Prints would have aroused no enthusiasm. To-day it is not so, however. Yet when in Messrs. Puttick & Simpson's Sale-room the gems are being shown around the table, the high bidding of eager dealers and collectors—bidding which seems to recognise no law but possession—is being voiced from the rostrum, my thoughts stray away back to those Nineteenth Century days when the print shops of the Country were full of the productions of this indefatigable Artist and worker. I think of Baxter himself content to sell his work for a few pence or shillings to supply in his own words "Pictures for the Million," little realizing that the hand of time would see them change to pounds and pounds, which would have for the Artist himself spelt fame and fortune.

It is the intention of the Editor to issue this work in twelve parts, and to place Pictorially before the public the pictures which the hand and brain of this pioneer of Colour Printers weaved. By pictures is meant the prints which Baxter produced for sale either on lettered or stamped mounts, and which number about one hundred and sixty-five. Through the pages of the various parts will be found interesting matter dealing with Baxter's works. Commencing with Part I, there will be "A Chronology of Baxter's Prints"; together with 1920 Auction values; these Auction values are given for the guidance of the Collector as to value. It should be borne in mind, however, that these prices are being dominated, month by month, by the obvious fact that each month increases the difficulty of obtaining fine prints; and in many instances the present prices given are nearly double those ruling twelve months ago.

NE
1860
B2C5

The Prints reproduced are from the Editor's collection, unless otherwise stated.





The Parting Look

(See Plate CXXVII.)

List of Plates.

Part I.

- Plate I. Verona—Evening Scene.
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- Plate II. His Royal Highness Prince Albert.
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- Plate III. Stolzenfels on the Rhine.
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- Plate IV. The Princess Royal.
(Embossed Autograph Stamp Mount.)
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(Printed Red Stamp Mount.)
- Plate VI. Australia—News from Home.
(Embossed Patent Stamp Mount.)
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(Printed Red Stamp Mount.)
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(Embossed Autograph Stamp Mount.)
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(Embossed Autograph Stamp Mount.)
- Plate XI. The Revd. Robert Moffat.
(Blue Line Lettered Mount.)

PLATE I.

Title :

Verona—Evening Scene.

Date of Issue and Varieties :

1850. 1. Printed Red Stamp Mount. Signed on water in three lines.

„ 2. Printed Red Stamp Mount.

Lettering as follows—VERONA: EVENING SCENE. Printed in Oil Colours by G. Baxter, the Inventor and Patentee, XI Northampton Square. *Underneath Stamp*—Licenses granted to work the Process.

Signed on the Gondola—Baxter, Patentee.

See Plate opposite.

„ 3. On Music. Mandolina Valse by Karl Buller, published by Jullien & Co.

Size of Print : 6 x 4. Size of Mount : 11¼ x 8¼.

NOTE.—It will be evident from a close examination of Baxter's print "Verona" in his *Cabinet of Paintings*, published 1837, that the above series of pictures were produced by utilizing the majority of the wood blocks from his 1837 issue. In 1850 he evidently proceeded to engrave a new ground aquatint plate giving a much larger surface of water in the foreground (*i.e.* increase in size 5 x 4 to 6 x 4) and the necessary blocks for the Gondola seen riding on its surface in the 1850 issues—the rest of the blocks necessary for the picture are identical in engraving and size to that he used in 1837 and thus were no doubt re-utilized.

This print was reproduced by Le Blond.



A Chronology of Baxter's Works

with 1920 Auction Values.

These Auction Values have been carefully extracted from the various sales for prints of good Register and Colour. The 1920 Values are given except for Prints which have not come into the Sale-room during that year; they are then given with date in brackets as 1919.

YEAR.	NAME OF PRINT AND ISSUE	1920 AUCTION VALUE
		£ s. d.
1829-30	Butterflies.	
	4to Book Illustration <i>Black and white, discoloured</i>	
	* 5th October, 1910	59 17 0
	* 5th October, 1919	92 8 0
	The first of these prints was poor in colour.	
	January 20th, 1920.	73 10 0

* In reference to this Sale the "Bazaar, Exchange, and Mart" said: "This is the first time that one or more examples of this particularly rare print have come under the hammer, and the event excited keen interest among the numerous Baxter dealers and collectors present. So far only five specimens of the print are known to be in existence, and to the majority of collectors "Butterflies" is only a name, as they have never seen an example."

PLATE II.

Title :

His Royal Highness
Prince Albert.

Date of Issue and Varieties :

1850. 1. Printed Red Stamp Mount.

Lettering as follows—HIS ROYAL HIGHNESS
PRINCE ALBERT. Printed in Oil Colours by G.
Baxter, the Inventor and Patentee. XI
Northampton Square. *Underneath Stamp*—
Licenses granted to work the Process.

Signed on plate in three lines on left-hand side
—Printed in Oil Colours : By G. Baxter,
Patentee, / XI Northampton Square.

THIS ISSUE WAS AN ALTERED PLATE FROM THE
1848 ISSUE.

See Plate opposite.

Size of Print : 6 x 3 $\frac{3}{4}$. Size of Mount : 8 $\frac{1}{4}$ x 5 $\frac{3}{4}$.

NOTE.—This print was first issued in 1848 as a book illustration in
“England’s Queen and Prince Albert of Saxe-Coburg and
Gotha.” A poem in two Cantos by Harrison Corbett Wilson,
Esq., the Warwickshire poet. The book was also reprinted
without the plates.

The 1850 Stamp Mount issue varies in the following details
from the 1848 book issue :

- (a) 1848 issue signed on right of plate in three lines.
- (b) 1848 issue no order suspended from neck.
- (c) 1848 issue blue breeches without top boots.



YEAR.

NAME OF PRINT AND ISSUE.

PRICE
AUCTION VALUE.

£ s. d.

1 0 0

1834

Dippers and Nest Vol. I.**Little Crabes and Nest** Vol. II.*Frontispiece* to "MULLER'S ILLUSTRATED
TYPES OF THE HINDU LANGUAGE."*Illustrated* 1834.*Frontispiece* to *Illustrations of the*

"I should mention that the Alphabet of the Father of
these medals, says the said Muller, is a Sanscrit. I must
therefore call it Sanscrit Alphabet. Printing, or printing in
the Sanscrit, is a new word. By this method
the very same characters are used, and every delivery
of a letter, and every delivery of a name, are in the same
time, capital, or small, and every thousand characters are
printing may be printed with perfect simplicity, and at
a moderate expense."

In the
suggestion, Mr. Baxter had recommended copper for the medals,
which are from nature. I could have work them more
than in an alloy, or order in a metal, and I feel
satisfied that the medals will come within the limits of
the sterling. In making the medals, I have used the
typographic art, as usually done, and Baxter has, I
believe, completed as it was the last number of the great
Bewick, and I feel that medals, as well as admirable gems
did not live to a medal."

NOTE.—The English Catalogue of Books gives the date
of publication as *October*, 1834. The interesting and draw-
ing the Print, would have to be produced by Baxter during
the latter part of 1833.

Eagle and Vulture.

0 15 0

Frontispiece to "MULLER'S NATURAL HISTORY OF
BIRDS."*Illustrated* Smith, 1834

NOTE.—English Catalogue of Books gives date as
November, 1834.

PLATE III.

Title :

Stolzenfels on the Rhine.

Date of Issue and Varieties :

1850. 1. Printed Red Stamp Mount.

Lettering as follows—STOLZENFELS ON THE RHINE. Printed in Oil Colours by G. Baxter, the Inventor and Patentee. XI Northampton Square. *Underneath Stamp*—Licenses granted to work the Process.

See Plate opposite.

Size of Print : $3\frac{5}{8} \times 2\frac{1}{4}$. Size of Mount : $6\frac{1}{2} \times 5$.

NOTE.—This print was also issued in—

- (a) Suttaby's Poole's London Annual Repository for 1850.
- (b) Suttaby's Sovereign Pocket Book for 1858.



YEAR.

NAME OF PRINT AND ISSUE.

1920
AUCTION VALUE.

1834

Hindoo and Mohamedan Buildings.

£ s. d.
0 15 0

Frontispiece to:—

- a FISHER'S DRAWING ROOM SCRAP BOOK for 1834
(English Catalogue of Books gives this as an Annual published for the years 1832 to 1837)
- (b) EMMA ROBERTS'S "VIEWS IN INDIA, CHINA, etc., AND THE SHORES OF THE RED SEA" *London, H. Colver, 1835*
(English Catalogue of Books gives date as *March, 1835*)
- (c) GALLERY OF MODERN BRITISH ARTISTS, N.D.
(English Catalogue of Books gives this as 2 vols, 4to, Bogue, *October 1835* and *July 1836*)
- (d) THE PARLOUR TABLE BOOK OR PICTORIAL MISCELLANY. *Woodward N.D.*
Not in English Catalogue of Books 1801-1836.

Modifications of Clouds.

3 10 0

Frontispiece to:—

- a J. M. MOFFAT'S THE BOOK OF SCIENCE—2ND SERIES.—*Chapman and Hall, 1834*
(English Catalogue of Books gives date as *November, 1834*)
- (b) J. M. MOFFAT'S BOY'S BOOK OF SCIENCE.
Chapman & Hall, 1835
This print has usually been assigned to the year 1835; but the date from the "English Catalogue of Books" proves it to have been first issued in 1834.

NOTE.—This completes the series of Prints issued by Baxter in 1834; thus the total for the year will be seen to be *five*. All of these prints were for Book illustration and were from Wood blocks only.

PLATE IV.

Title :

The Princess Royal.

Date of Issue and Varieties :

1858. 1. Embossed Autograph Stamp Mount

Lettering as follows—G. Baxter, Inventor and Patentee, 11 & 12 Northampton Square—THE PRINCESS ROYAL.

See Plate opposite.

- „ 2. On Music. “Ring out Old England’s Bells.” “The Royal Bridal March,” published by Cramer, Beale and Chappell.

Size of Print : 6 x 4. *Size of Mount :* 9½ x 7¼.



PLATE V.

Title :

Welsh Drovers.

Date of Issue and Varieties :

1850. 1. Printed Red Stamp Mount.

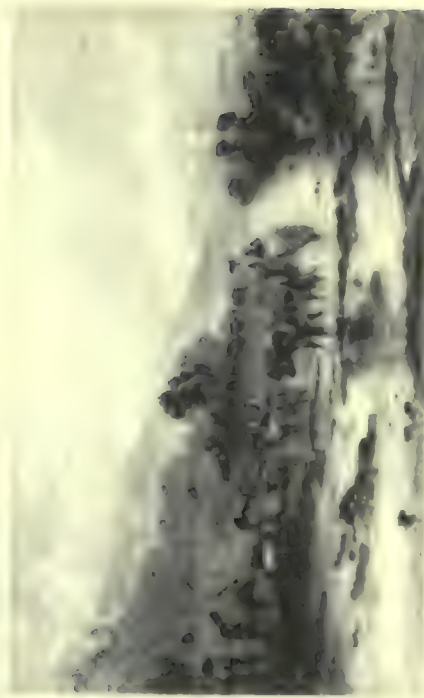
Lettering as follows—WELSH DROVERS. Printed in Oil Colours by G. Baxter, the Inventor and Patentee, XI Northampton Square. *Underneath Stamp*—Licenses granted to work the Process.

See Plate opposite.

Size of Print : $3\frac{1}{4} \times 2\frac{1}{4}$. *Size of Mount :* $7 \times 4\frac{3}{4}$.

NOTE. This print was also issued in :

- (a) Suttaby's Marshall's Ladies' Fashionable Repository for 1850.
- (b) Suttaby's The Sovereign Pocket Book for 1860.



£ s. d.

1835

Caroline Mordaunt—*continued*.

from King Square to Charterhouse Square. It will be known that "THE END OF TIME" appeared in "The Perennial," published May, 1835, bears Baxter's Imprint at 24 King Square; while "CAROLINE MORDAUNT," which was published July, 1835, bears Baxter's Imprint at 3, Charterhouse Square. This therefore enables us to deduce the intervening month of June, 1835, as Baxter's retail date, and to classify "CAROLINE MORDAUNT" as the first print issued from Charterhouse Square address.

Tropical Scenery. *Frontispiece.*

0 10 0

Temperate. *Vignette on Title Page.*

MUDIE'S "THE EARTH." Ward & Co., 1835.

(English Catalogue of Books gives date of first issue as September, 1835.)

Scene on the Mountain Tops. *Frontispiece.*

0 10 0

Air Bird. *Vignette on Title Page.*

MUDIE'S "THE AIR." Ward & Co., 1835.

(English Catalogue of Books gives date as October, 1835.)

Southdown Sheep. *Frontispiece.*

1 2 6

Convolvulus Leaves, Flower and Bud (*Vignette on Title Page*).

JOHN BAXTER'S AGRICULTURAL AND HORTICULTURAL ANNUAL FOR 1836 — *Baxter Leaves*, Simpkin (London).

(English Catalogue of Books gives date of issue as October, 1835.)

Evening on the Sea (*Frontispiece*).

0 10 0

The Shore (*Vignette on Title*).

MUDIE'S "THE SEA." Ward & Co., 1835.

(English Catalogue of Books gives date as December, 1835.)

PLATE VI.

Title :

Australia—News from
Home.

Date of Issue and Varieties :

1853. 1. Embossed Patentee Stamp Mount

Lettering as follows—G. Baxter Patentee Gt.
Britain France Belgium Germany &c.—AUSTRALIA. NEWS FROM HOME.

See Plate opposite.

„ 2. On Music. “News from Home
Quadrille,” published by Jullien &
Co., 1853.

Size of Print : 5 $\frac{3}{4}$ x 4 $\frac{1}{4}$. *Size of Mount :* 10 x 7 $\frac{1}{2}$.

This print was reproduced by Le Blond.



YEAR.

NAME OF PRINT AND ISSUE.

1420
AUCTION VALUE.

1835

Virginia Water *Frontispiece*.

£ s. d.

2 5 0

Boy with Bird's Nest *Frontispiece to Little*

4 4 0

NEW YEAR'S TOKEN, OR CHRISTMAS PRESENT FOR 1836

English Catalogue of Books. *December* 1835.

NOTE.—This completes Baxter's issues of Prints for 1835, the total for the year being twelve. All Prints were for Book illustration as 1834. These Prints were from wood blocks only.

It was while working on these Prints that Baxter hit upon the idea of combining a key plate of the finished picture, printed by the *Intaglio Process* with the *Engraving Process* on Wood Blocks only, and for which on the 23rd OCTOBER, 1835, he applied for Provisional protection, and Baxter having complied with the Patent Law by lodging his SPECIFICATION, describing his Process before the said Court on the 14th, his *Patent* was duly made absolute on the 23rd APRIL, 1836.

1836

Boys with a Kite in a Tree.

8 0 0

Frontispiece to MARY ELLEN MITCHELL'S "TALES OF TRUTH FOR YOUNG PEOPLE." *Darton*, 1836.

(English Catalogue of Books gives date as *March*, 1836.)

This Print is from Wood Blocks before the granting of the Patent 23rd April, 1836.

Bohemian Peasants (*Frontispiece Vol. I.*).

1 2 6

Hungarian Peasants (*Frontispiece Vol. II.*).

"SKETCHES OF GERMANY AND THE GERMANS," &c.—*Whittaker*, 1836.

(English Catalogue of Books gives date as *April*, 1836.)

The first prints published by Baxter after the granting of his Patent.

PLATE VII.

Title :

The First Impression.

Date of Issue and Varieties :

1850. 1. Printed Red Stamp Mount.

Lettering as follows—THE FIRST IMPRESSION.
Printed in Oil Colours by G. Baxter, the Inven-
tor and Patentee. XI Northampton Square.—
Underneath Stamp—Licenses granted to work
the Process.

See Plate opposite.

1860. 2. Enlargement of No. 1 to $13\frac{3}{4} \times 11\frac{3}{4}$,
and produced with slight alter-
ations.

Size of Print: $3\frac{3}{4} \times 2\frac{3}{4}$. *Size of Mount:* $6\frac{3}{4} \times 5\frac{3}{4}$.

NOTE.—This print was also published in Suttaby's *Le Souvenir* for
1851.



YEAR.	NAME OF PRINT AND ISSUE.	1920 AUCTION VALUE.
1836	The Conqueror (sic) of Europe.	£ s. d. 36 15 0
	"HORTICULTURAL JOURNAL, THE FLORIST'S REGISTER, AND ROYAL LADY'S MAGAZINE"— <i>Chapman and Hall</i> , 1836.	
	The Mosaic Pavement at Pitney.	2 5 0
	REV. WILLIAM PHELPS'S "HISTORY AND ANTIQUITIES OF SOMERSETSHIRE"— <i>Adlard</i> , 1836. <i>Print issued in parts</i>	
	The other coloured plate is a Lithograph.	
	Boy Throwing Stones at Ducks.	7 7 0
	<i>Frontispiece</i> to Mary Elliott's "TALES FOR BOYS"— <i>Darton</i> , 1836.	
	(English Catalogue of Books gives date of first issue as <i>November</i> , 1835.)	
	Girls outside Gates of a Mansion.	11 11 0
	<i>Frontispiece</i> to:	
	(a) Mary Elliott's "TALES FOR GIRLS"— <i>Darton</i> , 1836.	
	(b) Mary Elliott's "RURAL EMPLOYMENTS"— <i>Darton</i> , 1836.	
	(English Catalogue of Books gives date of first issue as <i>November</i> , 1835.)	
	Two Lovers standing under a Tree.	1 1 0
	<i>Frontispiece</i> to:	
	(a) Mary Elliott's "THE EVERGREEN"— <i>Darton</i> , 1836.	
	(b) "GARLAND OF LOVE, OR WREATHS OF PLEASANT FLOWERS GATHERED IN THE FIELD OF ENGLISH POESY."— <i>Chapman and Hall</i> , 1836.	
	(English Catalogue of Books gives date as <i>December</i> , 1835.)	
	Cluster of Passion Flowers, Roses, etc.	32 11 0
	Reputed Book Illustration. The only print I have seen was the one sold by Messrs. Puttick & Simpson this year, when they dispersed Mr. Wm. R. Percy's Collec- tion.	

PLATE VIII.

Title :

Eugenie—Empress of the
French.

Date of Issue and Varieties :

1854. 1. Embossed Autograph Stamp Mount

Lettering as follows—G. Baxter Inventor and
Patentee 11 & 12 Northampton Square—
EUGENIE, EMPRESS OF THE FRENCH.

See Plate opposite.

2. On Music. Jullien's Album for 1853,
published by Jullien & Co.

Size of Print : $4\frac{1}{4} \times 3$. *Size of Mount :* $8 \times 6\frac{1}{4}$.

This print was reproduced by Le Blond.



1837

The Pictorial Album; or, Cabinet of Paintings.—*Containing ELEVEN DESIGNS, executed in Oil Colours, by G. BAXTER, from the original Pictures with illustrations in verse and prose*—London: *Chapman & Hall, Strand.*

£ s. d.

11 11 0

1. BETS AND HIS HIGHLAND MARY. *Engraving on title. Painted by R. WESTALL, R.A.*
2. CAPE WILBERFORCE. *Painted by W. WESTALL, A.R.A.*
3. THE CARRIER PIGEON. *Painted by MISS F. CORBAUX.*
4. VERONA. *From the Original, in the possession of John Brinkley, Esq. Painted by S. PROUT.*
5. CLEOPATRA. *From Guido. Painted by MISS E. SHARPE.*
6. LUGANO. *Painted by G. BARNARD.*
7. INTERIOR OF LADY CHAPEL, WARWICK. *From the original, in the possession of Richard Holker, Esq. Painted by J. HOLLAND.*
8. BOY GHATE. *Painted by W. WESTALL, A.R.A.*
9. ZENOBIA. *Painted by WM. PICKERSGILL, R.A.*
10. DESTRUCTION OF THE CHIEFS. *Painted by G. JONES, R.A.*
- (11) JENNY DEANS' INTERVIEW WITH THE QUEEN. *Painted by MRS. SEYFFARTH.*

This was Baxter's great work immediately after the granting of his Patent, in which he intended the public to judge of his skill and artistic abilities. In this book the Preface written by "C" is very interesting, and as every collector does not possess a copy of this fine work, I give it in extenso:

PREFACE:

"So little is known to the public generally of the Art by which the imitative Paintings in the present volume are produced, that it seems necessary to give here a preliminary sketch of its origin and progress, with a brief notice of the manner in which it is practically applied."

"The earliest examples which we have of the art of representing an object in two or more colours, by means of engraved wood-blocks and a printing-press, are to be found in the Psalter, printed by Faust and

PLATE IX.

Title :

Water Mill on the Wye.

Date of Issue and Varieties :

1850. 1. Printed Red Stamp Mount.

Lettering as follows—WATER MILL ON THE WYE.
Printed in Oil Colours by G. Baxter, the Inventor
and Patentee XI Northampton Square. *Under-*
neath Stamp—Licenses granted to work the
Process.

See Plate opposite.

Size of Print : $3\frac{3}{8} \times 2\frac{1}{4}$.

Size of Mount : 7×5 .

NOTE.—This print was also published in Suttaby's Le Souvenir for
1850.



PLATE X.

Title :

Winter (large)

(After W. E. Jones).

Date of Issue and Varieties :

1859. 1. Embossed Autograph Stamp Mount

Lettering as follows—G. Baxter Inventor and
Patentee, 11 & 12 Northampton Square—
WINTER, AFTER W. E. JONES.

See Plate opposite.

Size of Print : $15 \times 10\frac{1}{2}$, *Size of Mount :* $18\frac{3}{4} \times 15\frac{3}{4}$.

This print was reproduced by Le Blond.



1837

The Pictorial Album; or Cabinet of Paintings.**PREFACE—continued.**

proper heraldic colours in the same manner. Although it seems probable that the art of printing in colours from two or more blocks was first applied by the Germans to the imitation of chiaroscuro drawings, yet it must be admitted that its improvement between 1518 and 1540 when it attained its greatest perfection, is owing to Ugo da Carpi and other Italian artists. Though it may seem that Ugo da Carpi's best engravings are *chiaroscuro*, which were executed from drawings by Raphael, owe much of their excellence to the excellence of the original designs, yet it must be remembered that the engraver in his copy the spirit and character of a good original is an engraver's highest praise. The *chiaroscuro* engravings executed by Ugo da Carpi and other artists of the sixteenth century, may be divided into two classes: the one being an imitation of a printed or engraved tinted paper, in which the lights are obtained with a second, the other an imitation of a drawing made in India or sepia, or of a drawing or a painting executed with three, four, or more tints of the same general colour, but at different degrees of strength. The first mode requires only two blocks. On one block the outline of the drawing, with its hatched shades is copied, and printed in the usual manner of a wood engraving. The colour, in imitation of the tinted paper, is next communicated from the second block, by which the fine printed tints are lost, while in the impurities, in imitation of the touches of the crayon, are cut in *retaglio*. An engraving by Ugo da Carpi, of a child reclining, with a boy holding a torch, after a design by Raphael, is executed in this manner from two blocks: and Varro says that it is his best attempt in this style.

In the second, or more complicated manner of engraving in *chiaroscuro*, in imitation of a drawing or painting of three or more tints of the same general colour, three or more blocks are required, and with the number of blocks, the difficulty of making the tints harmonize and the lines fall correctly, is increased. Ugo da Carpi and the earlier engravers in this style seldom used more than two blocks, on one was engraved, in the usual manner, the outline and the strongest shades; from a second the lighter shades, and other parts of the same tint were impressed; from a third the half-tints; and from a fourth the ground or colour of the paper, with the lights preserved by being cut in *intaglio*. About 1530 Antonio Fantuzzi, called also Antonio de Trento, executed several *chiaroscuro* engravings from designs by Parmegiano. It is said that Fantuzzi, being expressly employed by Parmegiano to engrave *chiaroscuro* from his drawings, took an opportunity, when residing with his master at Bologna, to rob him of all his blocks, impressions, and designs. Between 1530 and 1540 Joseph Nicholas Vincentini de Trento, a contemporary of Fantuzzi's, and probably a fellow-townsmen, executed several *chiaroscuro* engravings, chiefly from the designs of Parmegiano.

“Andrea Andreani, who was born at Mantua in 1540, and who died about 1623, engraved more *chiaroscuro* than any other artist, either of that or of any subsequent period. He copied several of Ugo da Carpi's *chiaroscuro* engravings, and executed many others from drawings and

[Continued in Part II.]

PLATE XI.

Title :

The Revd. Robert Moffat.

Date of Issue and Varieties :

1843. 1. Blue line lettered mount. Charterhouse Square address; Proof issue

Lettering as follows in six lines—THE REVD. ROBERT MOFFAT, / The scene represents the country on the banks of the Kuruman River, South Africa, with a ' Chief of Bechuana addressing his Parliament respecting the arrival of this laborious Missionary / Designed & Printed in Oil Colours by the Patentee, George Baxter. / London. Published by G. Baxter, 3 Charterhouse Square, April 1st, 1843, / and sold by Messrs Hamilton & Co., Ward & Co., Simpkin & Co., Whittaker & Co., & by the Country Agents.

See Plate opposite.

- N.D. 2. Ditto. Lettered right hand bottom side of mount. Charterhouse Square address.

- N.D. 3. Ditto. Facsimile signature of Robert Moffat and other lettering as before. Northampton Square address.

This print was issued after March 27th, 1844—the assumed date of Baxter's removal to this address.

Size of Print : 10 $\frac{1}{2}$ x 8 $\frac{1}{2}$. Size of Mount : 16 $\frac{1}{2}$ x 13 $\frac{1}{2}$.



THE REV. ROBERT MOFFAT.

List of Plates.

Part II.

- Plate XII. The Lover's Letter Box.
Embossed Letter-press Stamp Mount
- Plate XIII. Departure of the Camden.
Embossed Mount
- Plate XIV. River Towy, Cardiganshire.
Printed Red Stamp Mount
- Plate XV. The Revd. John Williams.
Printed Letter-press Mount
- Plate XVI. Cadet Idris.
Printed Letter-press Mount
- Plate XVII. The Day Before Marriage.
Embossed Letter-press Mount
- Plate XVIII. Bala Lake, North Wales.
Printed Red Stamp Mount
- Plate XIX. The Hop Garden.
Embossed Letter-press Stamp Mount
- Plate XX. Copper Your Honour.
Embossed Letter-press Stamp Mount
- Plate XXI. The Morning Call.
Embossed Letter-press Mount
- Plate XXII. The Great Exhibition (Exterior).
Printed Red Stamp Mount
- Plate XXIII. The Great Exhibition (Interior).
Printed Red Stamp Mount

PLATE XII.

Title :

The Lover's Letter Box.

Date of Issue and Varieties :

1856. 1. Embossed Autograph Stamp Mount

Lettering as follows—G. Baxter Inventor and Patentee, 11 & 12 Northampton Square—
THE LOVER'S LETTER BOX.

Signed on Stonework in four lines on left of Print.—Published August 30th, 1856 / By George Baxter / Proprietor & Patentee / London.

See Plate opposite.

Size of Print : $15 \times 10\frac{3}{4}$.

Size of Mount : $20 \times 15\frac{1}{4}$.

This print was reproduced by Le Blond.



1837

The Pictorial Album; or Cabinet of Paintings.*PREFACE—continued.*

"paintings by the most eminent Italian masters. His largest works are
 "Abraham's Sacrifice, from the pavement of the Cathedral of Siena,
 "executed in 1586, and the Triumph of Julius Cæsar, from a celebrated
 "painting by Andrea Mantegna, published in a volume dedicated to
 "Vincentius Gonzaga, Duke of Mantua, in 1605.

"Henry Goltzius, a Flemish painter, who in 1615 executed several
 "chiaroscuro engravings from his own designs, the most remarkable
 "of which are Hercules killing Cerberus, and four subjects emblematic of
 "the four elements. About 1623, Louis Boswell, a French engraver,
 "executed several chiaroscuro's, chiefly from designs by Boscheret and
 "Lalleman, and between 1630 and 1647 the same art was practised at
 "Bologna by Bartolomea Coriolano. Towards the latter end of the
 "seventeenth century, chiaroscuro engraving was practised by Vincent
 "de Smeat, a French artist, who was however greatly excelled in this
 "branch of art by his pupil, Vincent le Sueur, who was born in 1661,
 "and died in 1704. Between 1721 and 1724, Edward Kirkall, an English
 "engraver, executed several chiaroscuros after drawings by some of
 "the most eminent Italian painters, in which he attempted an improve-
 "ment of the art by printing the outlines and other parts of the subject
 "from aquatinted copper plates. It must be allowed great credit for the
 "attempt, yet it seems he found that his improvement of the art, far from
 "delicate and finished productions, as first and fourths, compared with
 "the works of Da Carpi and the early Italian engravers in chiaroscuro.
 "About 1724 Kirkall published a series of nine fine views after the designs
 "of W. Vandevelde, executed entirely on copper, and printed in a kind
 "of greenish blue ink, thus he succeeded in prints in 'chiaroscuro,' and
 "they have been sometimes confounded with his other proper chiaro-
 "scuros, where the tints and ground are impressed from wood blocks.
 "In chiaroscuro engraving Kirkall was far surpassed by his countryman,
 "John Bapst Jackson, who executed several pieces in this style at
 "Venice between 1738 and 1745, chiefly from designs by Titian, Tintoret,
 "and Paolo Veronese. Seventeen of these engravings were published
 "in one volume here at Venice in 1755. Mr. Jackson subsequently
 "returned to England, and examined the manufacture of paper hangings
 "at Battersay. In 1754 he published a small quarto volume, entitled "An
 "Essay on the Invention of Engraving and Printing in Chiaroscuro, as
 "practised by Albert Durer, Hugo da Carpi, &c. and the application of
 "it to the making Paper Hangings of Taste and Elegance, Illustrated
 "with Prints in proper colours." There are eight of these prints, four
 "chiaroscuros, and four in 'proper' colours, in imitation of drawings,
 "the colours having been lately compounded with oil, the paper now
 "appears much stained, the letterpress of the volume proves the writer
 "to have known little of what had been previously done in the art, and
 "the 'prints,' both coloured and in chiaroscuro, are likely to impress
 "persons who are unacquainted with his earlier and greater works with
 "but a mean opinion of his abilities. In several of the engravings
 "executed between 1730 and 1760 by Arthur Pond and George Knappin, in
 "imitation of sketches by eminent painters, the tinted ground, draperies,

(Continued from Part I.)

PLATE XIII.

Title :

Departure of the Camden
(Missionary Ship).

Date of Issue and Varieties :

1838. 1. Lettered Mount

Lettering as follows:

Dedicated to the London Missionary Society.

The Departure of the Camden, Missionary Ship, with the Rev. J. Williams and Missionaries for the South Seas, from the River Thames; sketched on the spot, and Printed in Oil Colours by G. Baxter, Patentee, 3, Charterhouse Square.

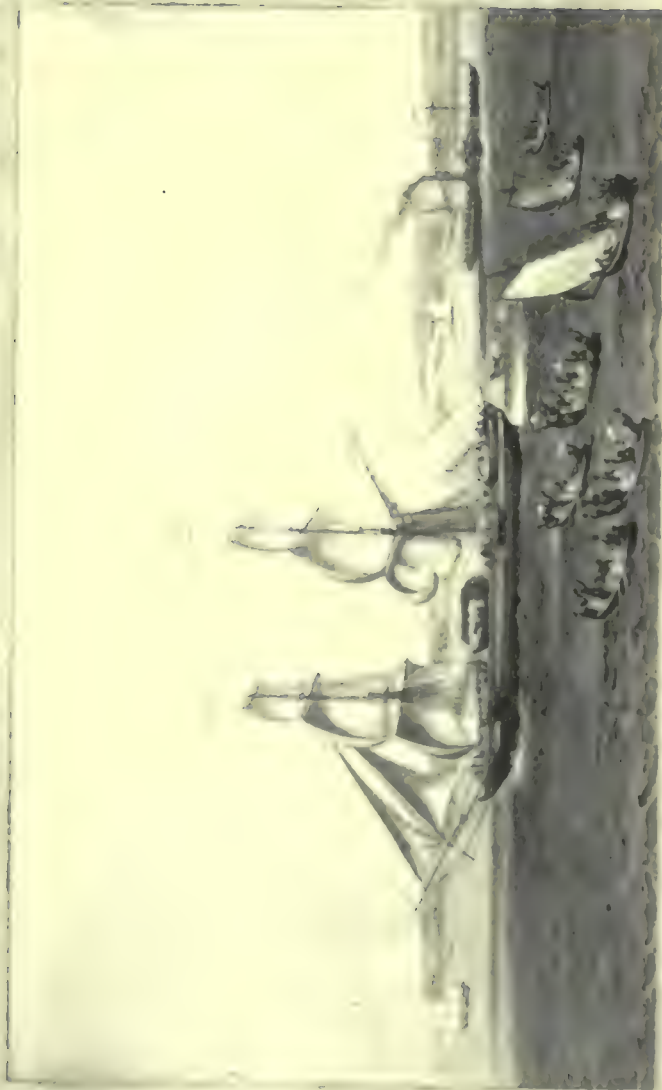
London: Published by John Snow, 26, Paternoster Row.

See Plate opposite.

Size of Print $9\frac{5}{8} \times 5\frac{3}{4}$.

Size of Mount : $11 \times 8\frac{1}{4}$.

*Print lent for reproduction by the courtesy of Drood Society, Ltd.,
148, Sloane Street, London, S.W.1.*



LIBERTY, IN THE LIBERIAN MINISTERS SOCIETY

THE DEPARTURE OF THE SHIP, MONDAY 18TH

1848. The ship, 'The Liberator', was built at the shipyard of the American Missionary Society, and was the first of the series of ships built for the purpose of conveying the freed slaves to Liberia.

London: Published by J. W. Smith, 15, Pall Mall, 1848.

1837

The Pictorial Album; or Cabinet of Paintings.PREFACE *continued.*

"and other parts of the subject are impressed from wood-blocks, and the
"copper-plate outlines. In 1799 Count Antonius M. Nieuwenhuysen made a
"collection of three series, executed by himself between 1722 and 1747
"chiefly after Parmegianino, whose drawings prototypes of this art have
"always been most valued of copying. About 1784 a few imitations
"were executed by an English student of the name of Skipton.

"Mr. W. Skipton, in his *History of the Art of Picture-Printing*, the first
"part of which appeared in 1810, and the second in 1822, gave several
"specimens of characters, and engraving executed in wood by Hollar and
"others, and he then attempted to produce imitations in colour of draw-
"ings in a similar manner, by several impressions from engraved wood-
"blocks. In this latter attempt, however, the artists employed by
"him have not succeeded in colours and tints, and it is therefore impos-
"sible to speak of the engraving executed drawing of Mr. Skipton's
"work in terms of commendation, but it would be unjust to withhold
"from him the credit of having been the first person who attempted to
"Skipton who recalled the attention of the public to the subject of colour-
"ing, and the necessity of the use of J. H. Buxton, who succeeded
"to extend the boundaries of the art by engraving it in other colours
"of coloured drawings. Having now seen a fine outline of the process
"of characters, and engraving with the name of the principal artists, in
"whom it has been improved, we return to the subject of the present
"and extension by Mr. Buxton, as discussed in the preface to the first
"of the present volume, though his own mind to set and his un-
"derstandable perseverance for he is with the engraving and printing
"its boundaries have been so far extended, that the name of 'imitative
"engraving,' cannot with propriety be applied to his copies, or copies of
"paintings, and drawings. To the art, as improved by Mr. Buxton,
"which he almost may be said to have invented, and which is certainly
"has been the first to practise with success, a distinctive name is wanting,
"and none appears to be more appropriate than that of Picture-
"Printing, for to the skilful use of the Press, in engraving, the
"colour from the engraved block to the paper, we are chiefly indebted
"for the admirable facsimile paintings which ornament the Pictorial
"Album.

"In the execution of these imitative paintings, Mr. Buxton has
"availed himself of advantages, which are to be derived by having
"certain parts of each subject engraved on steel. The first tint
"impression, forming a ground, is from a steel-plate, and above this
"ground, which is usually a neutral tint, the positive colours are
"impressed from as many wood-blocks as there are distinct tints in the
"picture. Some idea of the difficulty of Picture-Printing may be con-
"ceived when the reader is informed that, as each tint has to be com-
"municated by a separate impression, some of the subjects have required
"not less than *twenty* blocks; and that even the most simple in point of
"colour, have required not less than *ten*. The very tint of the paper
"upon which each imitative painting appears to be mounted, is com-

PLATE XIV.

Title :

River Tiefy, Cardiganshire.

Date of Issue and Varieties :

1851. 1. Printed Red Stamp Mount.

Lettering as follows—RIVER TIEFY, CARDIGAN-SHIRE. Printed in Oil Colours by G. Baxter, the Inventor and Patentee. 11 & 12 Northampton Square. *Underneath Stamp*—Licenses granted to work the Process.

See Plate opposite.

Size of Print : $3\frac{1}{8} \times 2\frac{5}{8}$. *Size of Mount :* $6\frac{3}{4} \times 4\frac{3}{4}$.

NOTE.—This print was also issued in—

- (a) Suttaby's Le Souvenir for 1851.
- (b) Suttaby's Marshall's Ladies Daily Remembrancer, 1851.



1837

The Pictorial Album; or Cabinet of Paintings.*PREFACE—continued.*

"intimated from a smooth plate of copper, which receives the colour,
"and is printed in the same manner as a woodblock.

"On the practicability of copying all kinds of paintings by means
"of Picture-Printing, the various specimens contained in the present
"volume afford ample proof. In the subject named 'Verona,' by Piroli,
"Mr. Baxter has produced so perfect a fac-simile, that it is scarcely credible
"it even the painter himself could with his pencils produce a more exact
"copy. It is highly characteristic of the manner of the original designer,
"and those who are acquainted with his style, at the first glance declare
"it to be, 'From a View in Italy, by Piroli.' The walls of the houses,
"which many other artists find so very strong and difficult to manage,
"appear, indeed, to be seen beneath an Italian sky, where a light and
"cheerful effect is communicated to the whole subject from the blue and
"white colour of the blind, which forms a veritable picture-scene
"window, and from the touch of bright red on the drapery which hangs
"from the balcony. The light blue sky, as partly veiled, but so freely
"hidden, by thin white clouds forms a delightful relief to the architecto-
"nural parts of the subject.

"In 'Jeanne Deans's Interview with the Queen,' from a sketch by
"Mrs. Seyffarth, formerly Miss Sharpe, we have an excellent copy of a
"beautiful picture, illustrative of a scene which the genius of Sir Walter
"Scott has described with all the minuteness and invested with all the
"interest of reality. In this difficult subject Mr. Baxter has happily
"preserved the expression of the faces, while in the costume and the
"tillage he has produced a perfect miniature copy of the large original.
"We perceive, as in the original picture, that his Grace of Angles wears
"a coat of mulberry-coloured velvet, and may almost fancy that we hear
"the Queen's brocade petticoat rustle. From the folds of Jeanne Deans's
"petticoat as she kneels before the Queen, we may be sure that it is a
"comfortable woollen garment, ample and lengthy, as befitting the
"prudent daughter of 'Douce Davie,' and probably homespun. Her
"red jacket seems to be of the same material; and the manner in which
"it is relieved by a border of snowy white, and connected in point of
"colour, with the blue petticoat, by means of the tartan scarf, is an
"admirable specimen of Mrs. Seyffarth's skill in the effective combination
"of striking colours. In fact, the attitude, figure, and dress of Jeanne
"are above all praise.

"In the 'Interior of the Lady-Chapel, Warwick,' from a painting
"by Holland, we perceive how capable the art of Picture-Printing is of
"representing such subjects with effect. Here minuteness and accuracy
"of architectural detail are combined with rich, mellow and harmonious
"colouring, representing, with a truth and a feeling which are instantly
"acknowledged,

"the high embowed roof,
"With antique pillars, massy proof,
"And storied windows, richly dight,
"Casting a dim religious light."

PLATE XV.

Title :

The Revd. John Williams

Date of Issue and Varieties :

1843. 1. Blue line lettered mount. Charterhouse Square address.

Lettering as follows in seven lines—The lamented Missionary / THE REVD. JOHN WILLIAMS, / Who was cruelly Mafsacred at Erromanga Seated in his Study composing his celebrated Mifsionary Enterprises which have been aptly designated as a supplement to the Acts of the Apostles. Designed and Printed in Oil Colours by the Patentee, George Baxter. / London. Published by G. Baxter, 3 Charterhouse Square, April 1st, 1843, / and sold by Mefrs Hamilton & Co., Ward & Co., Simpkin & Co., Whittaker & Co., & by the Country Agents.

Plate opposite is from the Uncoloured Mezzotint Issue of this print.

2. Ditto. Lettered right hand bottom side of mount. Charterhouse Square address.
- N.D. 3. Ditto. Facsimile signature of John Williams and other lettering as before. Northampton Square address.

This print was issued after March 27th, 1844—the assumed date of Baxter's removal to this address.

Size of Print : 10 $\frac{5}{8}$ x 8 $\frac{5}{8}$. Size of Mount : 16 $\frac{1}{8}$ x 13 $\frac{1}{4}$.



LEO. — 11.

1837

The Pictorial Album; or Cabinet of Paintings.PREFACE. *continued*

" In the 'Carrier Pigeon,' from a painting by Miss F. Corbass, Mr.
 " Baxter has taxed his ability to the utmost, to give a faithful copy of
 " the beautiful colours and charming expression which are to be found
 " in the original, and notwithstanding the difficulty of the attempt, he
 " has succeeded. The subject is, indeed, of itself inspiring. A Persian
 " girl, lovely as a Hourie in Mahomet's Paradise, is about to dispatch a
 " message to her lover, to the youth whose image is impressed on her
 " heart, and on whom her mind dwells. She writes not her thoughts upon
 " paper, after the manner of European maidens, but addresses the loved
 " one in the symbolical language of flowers, which speak at once to the
 " heart, and her message is a dove. A subject no less fraught with the
 " very poetry of love was never painted, and a lady only was capable of
 " conceiving and expressing the idea in all its tenderness and beauty. A
 " passion-flower, emblem of her feelings, hangs from the wall of her bower,
 " and the sky, tinged towards the horizon with a rosy hue, lends an
 " additional warmth to her cheek. She seems as if raising on the manner
 " in which her communication will be received, and, half-hesitating
 " whether to send it or no, she still holds to her breast her winged
 " messenger, to whose neck the flowers truly a bullet-dove, are already
 " bound.

" It is unnecessary to add more instances of the success of
 " manner in which Mr. Baxter has copied the colours of the originals,
 " and at the same time preserved the expression of the characters. The
 " applicability of the art, as has been already observed, to copies of their
 " proper colours historical, or imaginary, and of various subjects, as
 " well as landscape, is sufficiently established by the pictorial illustrations
 " of the present volume, and should they be favourably received by the
 " Public, with whom the decision respecting their merit must finally
 " rest, it will be the endeavour of the engraver, and of the publishers,
 " to produce another series, at a future opportunity no less worthy of
 " approbation."

C.

1st November, 1836

*[Since the publication of Part I. of this work, three copies
 sold in Messrs. Pattick & Simpson's Auction Rooms at
 £15 10 0 each.]*

PLATE XVI.

Title :

Cader Idris.

Date of Issue and Varieties :

1851. 1. Printed Red Stamp Mount.

Lettering as follows—CADER IDRIS. Printed in Oil Colours by G. BAXTER, the Inventor and Patentee, 11 & 12 Northampton Square. *Underneath Stamp*—Licenses granted to work the Process.

See Plate opposite.

Size of Print : $3\frac{1}{2} \times 2\frac{5}{8}$. *Size of Mount :* $6\frac{3}{4} \times 5$.

NOTE.—This print was also issued in :

Suttaby's Marshall's Ladies' Elegant Pocket Souvenir
for 1851.



YEAR.	NAME OF PRINT AND ISSUE.	1827. AUCTION VALUE.
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1837	<i>The Set of four books of MUDIE'S—Spring, Summer, Autumn, and Winter containing the 8 prints are usually sold together.</i>	£ s. d. 2 15 0
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Turn of the Monsoon (*Frontispiece*).

A Bird of Spring (*Vignette on Title Page*).

ROBT. MUDIE'S "SPRING, OR, THE CAUSES, APPEARANCES, AND EFFECTS OF THE RENOVATIONS OF NATURE IN ALL CLIMATES"—Ward & Co., 1837.

Isola Bella Lago Maggiore (*Frontispiece*).

Summer Fly (*Vignette on Title Page*).

ROBT. MUDIE'S "SUMMER, OR, THE CAUSES, APPEARANCES, AND EFFECTS OF THE GRAND NUTRIMS OF NATURE IN ALL ITS DEPARTMENTS"—Ward & Co., 1837.

Vineyard near Mount St. Bernard, Italy (*Frontispiece*).

Autumnal Artist (*Vignette on Title Page*).

ROBT. MUDIE'S "AUTUMN, OR, THE CAUSES, APPEARANCES, AND EFFECTS OF THE SEASONAL DECAY AND DECOMPOSITION OF NATURE"—Ward & Co., 1837.

Avalanche at Lewes (*Frontispiece*).

Winter Bird (*Vignette on Title Page*).

ROBT. MUDIE'S "WINTER; OR, THE CAUSES, APPEARANCES, AND EFFECTS OF THE GREAT SEASONAL REPOSE OF NATURE."—Ward & Co., 1837.

Advice on the Care of the Teeth (<i>Frontispiece</i>)	1 0 0
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SIR EDWIN SAUNDERS' "ADVICE ON THE CARE OF THE TEETH."—Ward & Co., 1837.

PLATE XVII.

Title :

The Day Before Marriage

Date of Issue and Varieties :

1853. 1. Embossed Autograph Stamp Mount

Lettering as follows—G. Baxter Inventor and
Patentee 11 & 12 Northampton Square—
THE DAY BEFORE MARRIAGE.

Signed on bottom right hand corner in six lines
—London / Published by the Proprietor /
George Baxter / Patentee / 11 & 12 Northamp-
ton Square / March 1, 1854.

See Plate opposite.

Some Prints bear date 1853 and others are undated.

Size of Print : $14\frac{7}{8} \times 10\frac{3}{4}$. *Size of Mount :* $20 \times 15\frac{1}{2}$.

This print was reproduced by Le Blond.



YEAR	NAME OF PRINT AND ISSUE	PRICE AND AUCTION VALUE
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1837	Greenhouse Perennials. Greenhouse Shrubs. Orchidæ. Annals.	£ s. d. 1 0 0
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Illustrations of CHARLES McINTOSH'S "THE GREENHOUSE, HOTHOUSE & STOVE," AND "THE FLOWER GARDEN." *Chrys. Co.*, 1838.

Robert Mudie's Drawings of Nature. Containing Forty-seven Groups of Animals and Plants, with popular descriptions of their Habits. London: William S. Orr and Co., Amen Corner, Paternoster Row, 1838. Contains Vignette on Title-page "Greenhouse Shrubs," as in McIntosh's Greenhouse.

Té Po.	0 7 6
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Frontispiece to the first, second and third thousand edition of REV. JOHN WILLIAMS' "A NARRATIVE OF MISSIONARY ENTERPRISES IN THE SOUTH SEA ISLANDS, WITH REMARKS UPON THE NATURAL HISTORY OF THE ISLANDS." *J. Snow, & J. R. Leitchchild, London, 1837.*

Rev. John Williams.	1 0 0
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Frontispiece to REV. JOHN WILLIAMS' "A NARRATIVE OF MISSIONARY ENTERPRISES IN THE SOUTH SEA ISLANDS, WITH REMARKS UPON THE NATURAL HISTORY OF THE ISLANDS." *J. Snow, & J. R. Leitchchild, London, 1837.*

This print is found in Colours in the *fourth thousand* edition of the book; the same print from plate only is found with **Té Po** in the *fifth* and *sixth thousand* editions of the book.

1838	Sunshine and Cloudy Sky.	3 5 0
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Vignette on Title Page to:

(1) MARY ANN NEALE'S "SMILES AND TEARS."

(2) MRS. ANNA LETITIA BARBAULD'S "EVENINGS AT HOME; OR, THE JUVENILE BUDGET."—*Darton, 1838.*

PLATE XVIII.

Title :

Bala Lake, N. Wales.

Date of Issue and Varieties :

1850. 1. Printed Red Stamp Mount.

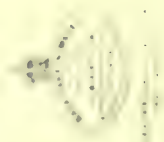
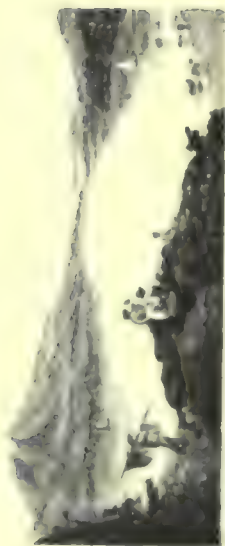
Lettering as follows—BALA LAKE, N. WALES.
Printed in Oil Colours by G. Baxter, the Inventor
and Patentee XI Northampton Square. *Under-*
neath Stamp—Licenses granted to work the
Process.

See Plate opposite.

Size of Print : $3\frac{3}{4} \times 2\frac{1}{4}$.

Size of Mount : $6\frac{3}{4} \times 4\frac{3}{4}$.

NOTE.—This print was also published in Suttaby's Le Souvenir for
1850.



YEAR.

NAME OF PRINT AND ISSUE.

THE
AUCTION VALUE.

£ s. d.

1838

**" Yes, I am come of high degree, For I am the Heir of Bold
Buccleuch.**

3 5 0

Frontispiece to MARGARET FRASER TYLLER'S "TALES
OF THE GREAT AND BRAVE." *Hurlock & Denton*, 1838.**The Old Water Mill** *Frontispiece*

3 0 0

English Ship by Moonlight *Engraving on Title Page*ELIZA COOK'S "MELBA, AND OTHER POEMS."
R. F. Wood, London, 1838.**Milo of Crotona rending the Oak** *Frontispiece*

0 9 0

The Dying Gladiator *Engraving on Title Page*ROBT. MUDIE'S "MAN IN HIS PHYSICAL STRUCTURE
AND ADAPTATION." *Ornithos Soc.*, 1838.**The Departure of the "Camden."** LETTERED MOUNT.

14 14 0

Size of Print 14 by 8 1/2. Size of Mount 14 by 10 1/2.

The first Print produced for sale as a Picture and not
for Book Illustration.For reproduction of this print see PLATE VIII., PART II.
This print kindly lent by Messrs. The Druce Society, Ltd.,
148, Sloane Street, London, S.W. 1, is the finest specimen I
have seen in its original state of issue on the Lettered Mount.
To all collectors its rarity is well known; and this Auction
Record by no means approaches its value.]**Mr. Medhurst in conversation with Choo-Tih-Lang, attended
by a Malay boy.**

0 7 6

Frontispiece to W. H. MEDHURST'S "CHINA, ITS STATE
AND PROSPECTS; WITH ESPECIAL REFERENCE TO THE
SPREAD OF THE GOSPEL." *J. Snow*, 1838.**Rafaralahy.**

0 7 6

Frontispiece to REV. WM. FELLIS'S "HISTORY OF
MADAGASCAR," 2 Vols.—*Fisher & Co.*, N.D.

PLATE XIX.

Title:

The Hop Garden.

Date of Issue and Varieties:

1856. 1. Embossed Autograph Stamp Mount

Lettering as follows—G. Baxter, Inventor and Patentee, 11 & 12 Northampton Square—THE HOP GARDEN.

Signed on Print in four lines: Published July 19, 1856 / By G. Baxter / Proprietor & Patentee / London.

See Plate opposite.

Size of Print: 6 x 4 $\frac{1}{8}$. *Size of Mount:* 9 $\frac{1}{4}$ x 7.

This Print was reproduced by Le Blond.



YEAR.	NAME OF PRINT AND ISSUE.	1920 AUCTION VALUE.
1839	Lo Studio <i>Frontispiece</i>	£ s. d. 0 7 6
	Michael Angelo's Moses <i>Engraving on title page</i> ROBT. MUDIE'S "MAN IN HIS INTELLECTUAL FACULTIES AND ADAPTATIONS." <i>London: Colnaghi & Co., 1837.</i>	
	Judgment of Brutus <i>Frontispiece.</i>	0 7 6
	Socrates <i>Engraving on title page</i> ROBT. MUDIE'S "MAN AS A MORAL AND ACCOUNTABLE BEING." <i>London: Snow, 1837.</i>	
	Parsonage at Ovingham	1 1 0
	MARY ELIOT'S "TALES OF TRUTH." <i>Part 6, 1837.</i> JOHN JACKSON'S "A TREATISE ON WOOD ENGRAVING, HISTORICAL AND PRACTICAL." <i>London: Colnaghi & Co., Broadgate Street, 1837.</i>	
	View from the Mission House, Bangalore <i>Frontispiece</i>	0 5 0
	REV. WILLIAM CAMPBELL'S "BRITISH INDIA IN ITS RELATION TO THE DECLINE OF HINDOOTISM AND THE PRO- GRESS OF CHRISTIANITY." <i>London: J. Snow, 1837.</i>	
	A Creek Monastery <i>Frontispiece.</i>	0 7 6
	REV. S. S. WILSON'S "A NARRATIVE OF THE GREEK MISSION; OR, SIXTEEN YEARS IN MALTA AND GREECE, INCLUDING TOURS IN THE PELOPONNESUS, IN THE ÆGEAN AND IONIAN ISLANDS." <i>London: J. Snow, 1839.</i>	

PLATE XX.

Title :

Copper Your Honour.

Date of Issue and Varieties :

1853. 1. Embossed Autograph Stamp Mount

Lettering as follows—G. Baxter, Inventor and Patentee, 11 & 12 Northampton Square.—
COPPER YOUR HONOUR.

Signed on bottom right hand side of print in four lines: Published August 10th, 1853, By / George Baxter / Proprietor and Patentee / London.

See Plate opposite.

A few Prints are known with date of issue as June 1st instead of August 10th. Both Prints are in my collection and I have compared same with the following deductions:

- (1) The first were probably trial issues, for
- (2) Baxter in the second issue added two more blocks for colour tone.
 - (a) Block for tinting Lips and Cheeks printed with Red Ink.
 - (b) A full Coat, Vest, and Trousers shaded block printed with Sage Green ink. This latter block with the combination of the Red and Blue tints of the other blocks of the print completely changes the whole colour effect.

Size of Print : 6 x 4 $\frac{1}{4}$.

Size of Mount : 10 x 7 $\frac{1}{4}$.



YEAR.	NAME OF PRINT AND ISSUE.	1920 AUCTION VALUE.
		£ s. d.
1840	Domestic Happiness <i>Frontispiece.</i>	0 5 0
	Child on a Bed <i>Vignette on title page.</i>	
	ROBT. MUDIE'S "MAN IN HIS RELATIONS TO SOCIETY." <i>Orre & Co., 1840.</i>	
	Rev. John Williams.	0 7 0
	<i>Small woodcut, uncoloured.</i>	
	The Six Malagazy Christians <i>Frontispiece.</i>	0 15 0
	J. J. FREEMAN & D. JOHNS' "A NARRATIVE OF THE PERSECUTION OF THE CHRISTIANS IN MADAGASCAR, WITH DETAILS OF THE ESCAPE OF THE CHRISTIAN REFUGEES NOW IN ENGLAND, FORMERLY MISSIONARIES IN THE ISLAND."— <i>London: J. Storer, 1840.</i> "MADAGASCAR AND ITS MARTYRS: A BOOK FOR THE YOUNG."— <i>London: J. Storer, 1842.</i> — <i>Contains three prints printed from the 1 printed plate only.</i>	
	The Landing of Columbus <i>Frontispiece.</i>	1 15 0
	JOHN D. D. CAMPBELL'S "MARITIME DISCOVERY AND CHRISTIAN MISSIONS CONSIDERED IN THEIR MUTUAL RELATION, ETC."— <i>London: J. Storer, 1840.</i>	
1841	The Reception of the Rev. John Williams at Tanna: The Massacre of the lamented Missionary and Mr. Harris at Erromanga.	
	THE PAIR <i>Lettered Mounts, with Colour and Letterpress.</i>	6 10 0
	DITTO.— <i>Without description.</i>	2 12 6
	DITTO.— <i>Original Frames with Medallion.</i> [July, 1914.]	5 15 0

PLATE XXI.

Title :

The Morning Call.

Date of Issue and Varieties :

1853. 1. Embossed Scroll Stamp Mount.

Lettering as follows—Printed in Oil Colours by Baxter The Inventor & Patentee 11 & 12 Northampton Square.—THE MORNING CALL.

Signed on bottom step in six lines: Published / September 1st 1853 / by G. Baxter / Proprietor / and Patentee / London.

See Plate opposite.

Size of Print : 6 x 4 $\frac{3}{8}$. *Size of Mount :* 10 x 7 $\frac{1}{8}$.



YEAR.

NAME OF PRINT AND ISSUE.

1820
AUCTION VALUE

1841

**Her Most Gracious Majesty Queen Victoria Receiving the
Sacrament at Her Coronation.**

£ s. d.

39 18 0

[29th October, 1919.]

73 10 0

SIZE OF PRINT—Large, 21 $\frac{1}{2}$ by 17 $\frac{1}{2}$.SIZE OF PRINT—Small, 17 $\frac{1}{2}$ by 13 $\frac{1}{2}$.

* This print was of medium quality, a fine print would probably to-day fetch more than double this amount.

**The Arrival of Her Most Gracious Majesty Queen Victoria,
At the House of Lords, to open the First Parliament
of Her Reign.**

50 8 0

SIZE OF PRINT, 21 $\frac{1}{2}$ by 17 $\frac{1}{2}$.**Shells** *Frontispiece*

0 5 0

"SHELLS AND THEIR INMATES." *London: Kellogg's
Insect Society, 1841.*SIR N. HARRIS NICOLAS, K.C.M.G. "HISTORY OF
THE ORDERS OF KNIGHTHOOD OF THE BRITISH EMPIRE,
AND OF THE ORDER OF THE GUELPHS OF HANOVER, WITH
AN ACCOUNT OF THE MEDALS, CLASPS, AND CROSSES
CONFERRED FOR NAVAL AND MILITARY SERVICES."
4 Vols. *William Pickering, Chancery Lane, London,*
1841.

4 0 0

This book contains the following Baxter Prints:—

A Carter Stall *Vignette on Title.***Her Majesty Queen Victoria with Carter Robes** *Frontispiece***The Order of the Carter** (4 *Prints*).**The Order of the Thistle** (2 *Prints*).**The Order of the Bath** (4 *Prints*).**The Order of St. Patrick** (2 *Prints*).**The Order of St. Michael and St. George** (3 *Prints*).**Medals, Crosses and Clasps** (2 *Prints*).**The Order of the Guelphs** (4 *Prints*).

PLATE XXII.

Title :

The Great Exhibition.
(Exterior).

Date of Issue and Varieties :

1851. 1. Printed Red Stamp Mount. Gold Border.

Lettering as follows—THE GREAT EXHIBITION.
Printed in Oil Colours by G. Baxter, the Inventor and Patentee, 11 & 12 Northampton Square.
Underneath Stamp—Licenses granted to work the above Process in Great Britain, France, Belgium, Germany, &c. Instructions given to Licensees.

See Plate opposite.

Size of Print : 12 $\frac{3}{4}$ x 5 $\frac{5}{8}$. *Size of Mount :* 16 $\frac{1}{2}$ x 10.



YEAR.	NAME OF PRINT AND ISSUE.	1840 AUCTION VALUE.
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1842	Rev. John Williams' first Interview with the Natives of Erromanga <i>Frontispiece.</i>	£ s. d. 0 12 6
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JOHN D. D. CAMPBELL'S "THE MARTYR OF ERROMANGA: OR, THE PHILOSOPHY OF MISSIONS, ILLUSTRATED FROM THE LABOURS, DEATH, AND CHARACTER OF THE LATE REV. JOHN WILLIAMS." *LONDON: S. SARGENT, 1842.*

	The Mission Premises at Kuruman Station <i>Frontispiece.</i>	0 6 6
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ROBERT MOFFAT'S "MISSIONARY LABOURS AND SCENES IN SOUTHERN AFRICA." *LONDON: SARGENT, 1842.*

The Launch of the Trafalgar.—THE LAST WOODEN MAN OF WAR.

PULL FROM PLATE IN TEXT ONLY. 7 17 6

SIZE OF PRINT, 10 $\frac{1}{2}$ by 8.

This Print appeared in the Victoria Review, vol. vi. p. 142, and was the subject of a notice in the 148th vol. of the present Victoria Review, probably by some time that insert.

1843	Rev. John Williams.	0 4 0
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Full length on board. Sketched from Plate only in PROUT'S "MEMOIR OF WILLIAMS," 1843.

The Lamented Missionary, the Rev. John Williams.

SIZE OF PRINT, 10 $\frac{1}{2}$ by 8 $\frac{1}{2}$.

BLUE LINE LETTERED MOUNT, 1843 issue. 1 10 0

DITTO. *Lettered right hand side.*

DITTO. *Facsimile Signature.*

PLATE XXIII.

Title :

The Great Exhibition.
(Interior).

Date of Issue and Varieties :

1851. 1. Printed Red Stamp Mount. Gold Border.

Lettering as follows—INTERIOR OF THE GREAT EXHIBITION. Printed in Oil Colours by G. Baxter, the Inventor and Patentee, 11 & 12 Northampton Square. —*Underneath Stamp*—Licenses granted to work the above Process in Great Britain, France, Belgium, Germany, &c. Instructions given to Licensees.

See Plate opposite.

Size of Print : $12\frac{1}{2} \times 5\frac{3}{8}$. *Size of Mount :* $16\frac{3}{8} \times 10\frac{1}{8}$.



List of Plates.

Part III.

- Plate XXIV. The Wreck of the "Reliance."
(Lettered Mount).
- Plate XXV. The Rev. J. Waterhouse superintending
the landing of the Missionaries at
Taranaki, New Zealand.
(Lettered Mount).
- Plate XXVI. The Reception of the Rev. J. Williams at
Tanna, in the South Seas, the day before
he was massacred.
(Lettered Mount).
- Plate XXVII. The Massacre of the Lamented Missionary
the Revd. J. Williams and Mr. Harris
at Erromanga, South Seas.
(Lettered Mount).
- Plate XXVIII. Dripping Well, Hastings.
(Printed Red Stamp Mount).
- Plate XXIX. Lover's Seat, Hastings.
(Printed Red Stamp Mount).
- Plate XXX. Ben Nevis, Scotland.
(Printed Red Stamp Mount).
- Plate XXXI. The Crystal Palace and Gardens.
(Embossed Autograph Stamp Mount).
- Plate XXXII. Shall I Succeed?
(Printed Red Stamp Mount).
- Plate XXXIII. Paul and Virginia.
(Printed Red Stamp Mount).
- Plate XXXIV. The Tarantella Dance.
(Printed Red Stamp Mount).
- Plate XXXV. Warwick Castle.
(Printed Red Stamp Mount).

PLATE XXIV.

Title :

The Wreck of the
“Reliance.”

Date of Issue and Varieties :

1843. 1. Lettered mount. Charterhouse
Square address.

*Lettering as follows on left hand side of Plate—
WRECK OF THE RELIANCE, (East Indiaman.) off
the French Coast near Boulogne. Novr. 12th,
1842.*

*Lettering on right hand side of plate in two
lines—Designed and Engraved by G. Baxter,
from the description of R. Dickson, the only
English Survivor. | London Published by G.
Baxter, 3, Charterhouse Square, Novr. 1st,
1843.*

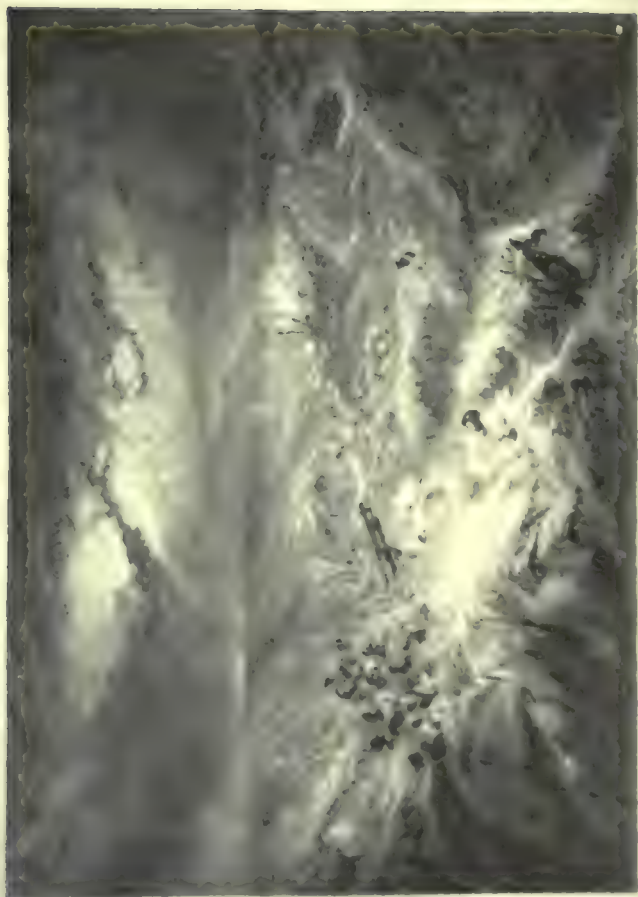
*Plate opposite is from the Stipple and Aquatint
Plate of this print.*

2. Re-published April 1859 on stamped
mount—Titled then “The Wreck,”
after Dickson.

THE PLATE AND BLOCKS also passed into the
following three Printer's hands:

1. MR. SEDGWICK at the 1860 Sale (*see list of
Sedgwick's plates in later parts*).
2. MESSRS. VINCENT BROOKS, DAY & SON.
3. ABRAHAM LE BLOND.

Size of Print : 15½ x 11¼. *Size of Mount :* 19½ x 15½.



The Disposal of BAXTER'S PLATES & BLOCKS in 1860.

Of late years much has been written about the work and around the name of George Baxter, who, as Mr. F. Vincent Brooks says, has been aptly termed the "Father of British Colour Printing." All this has been helpful in bringing into the limelight the works of this genius in Colour Printing.

In the early part of 1912, I gave to the, of late year, increasing number of Baxter lovers, valuable data as to his "Life and Environment," the material for which were supplied to me chiefly through the kindness of Mr. Frederick Harriid and Mr. Horton Harriid, who have family ties with Baxter.

Those who have perused my 1912 book published by Messrs. Maggs Bros., Conduit Street, London, W. will already have become acquainted with the following paragraph:

"The year 1860 saw the ringing down of the curtain on Baxter's productions, for in May of that year Messrs. Southgate and Barrett conducted a "sale, lasting a fortnight, of the stock of valuable engravings, plates and "blocks, and the patent plant, lease, machinery and fixtures of the business." *Art Journal, May, 1860.*

This Sale took place "at the Auctioneers' Rooms, 22, Fleet Street, commencing on Tuesday evening, May 8th, 1860, and eleven following evenings (Saturdays and Sundays excepted) at 6 for 6-30 o'clock each evening."

In all that has been previously written in reference to this period of Baxter's life, much confusion has arisen owing to the absence of authentic data. Consequently, much conjecture as to the disposal of his Plates and Blocks has occurred—prior to the discovery that they were in possession of Messrs. Vincent Brooks, Day & Son, lithographers, in 1864—who purchased several with part of Baxter's plant through the instrumentality of George Baxter, junr. These Plates and Blocks afterwards passed into Le Blond's hands in 1865.

One of the earliest writers on Baxter I have been able to trace in reference to this disposal of Baxter's Plates and Blocks is Mr. John S. Rhodes, the Hon. Secretary of the Baxter Society (founded in 1896, which had a short lease of life), who entered into a controversial correspondence with Mr. Cowlishaw, of

PLATE XXV.

Title :

The Rev. J. Waterhouse

Superintending the landing of the Missionaries
at Taranaki, New Zealand.

Date of Issue and Varieties :

1844. 1. Lettered Mount. Northampton
Square address.

Lettering as follows in two lines on left hand side of print—THE REV. J. WATERHOUSE superintending the landing of the Missionaries, at Taranaki, New Zealand. / Designed, Engraved and Published by G. Baxter, Patentee of Oil Colour Printing, 11, Northampton Square, London, Novr. 1st, 1844.

Plate opposite is from the Stipple and Aquatint Plate of this print.

Size of Print $16\frac{1}{4} \times 11\frac{3}{4}$.

Size of Mount : $11 \times 8\frac{1}{4}$.



The Disposal of Baxter's Plates and Blocks in 1860.

Sheffield, on this subject in the *Bazaar, Exchange and Mart* of January 17th, 1868. Mr. Cowlshaw contended that the plates and blocks were disposed of at the 1860 Sale, and Mr. Rhodes emphatically contradicted him in the following words:—"Baxter's Plates and Blocks were not sold at his Sale in 1860," in support of which statement he says:—"I journeyed to London and had an interview with Messrs. Vincent Brooks, Day & Son, who distinctly told me that they did not buy the Plates at Baxter's Sale in 1860, but by subsequent private treaty." Mr. John S. Rhodes is quite correct in this statement, *but Mr. Cowlshaw is equally correct in his statement that they were sold at a sale ten later.*

Mr. Cowlshaw in doing this controversial correspondence, and in the *Bazaar, Exchange and Mart* of February 7th, 1868:—"I still maintain, and nothing will shift my opinion, that someone has been reproducing portions of Baxter Prints from Baxter's old genuine plates and blocks, and what they could not manage by a mechanical process, they have touched up with a brush. The two portraits, John Wesley and Edmund Burke, you can see as clear as the nose on your face that parts of them have been coloured by hand. . . ." *It will be seen later from the catalogue that the Portrait of Dr. John Wesley passed into Mr. Pissmore's hands at the 1860 Sale.*

My readers and fellow Collectors will, I know, be pleased that I am able, after a lapse of sixty years, to clear up many of the doubts which exist as to this dispersal of Baxter's Plates and Blocks in 1860; and to thus substantiate Mr. Cowlshaw's opinion as to reproduced Baxter Prints from Baxter's plates and blocks—many of which, alas! are about to-day.

The authority which enables me to clear up the mystery that has so long surrounded this epoch in Baxter's life is based on the discovery by me of Messrs. Southgate & Barrett's own MARKED AND PRICED COPY of the 1860 sale, containing Purchasers' Names, of the Disposal of Baxter's Prints, Plates, Blocks and Plant, including the lease of his premises and the permission for his successor to trade in Baxter's name.

This marked and priced copy, with Purchasers' names, of the "Catalogued items" numbering 3,115, is quite plainly marked as to "passed lots" and the lots bought in by Baxter himself.

Since making the discovery of so valuable a document in Baxter's life I have left no stone unturned to elucidate the mystery that has arisen as to the disposal of these Plates and Blocks. This naturally has led to paths connected with other interesting epochs of Baxter's life, *which I intend to deal with in*

PLATE XXVI.

Title :

The Reception
of the Rev. J. Williams
at Tanna, in the South Seas, the day before he was
Mafsacred.

Date of Issue and Varieties :

1841. 1. First issued in Wrappers with
letterpress description.

Lettering as follows in one line under plate—
Designed, Engraved and Published on the 1st
day of January, 1841, by the Patentee of Oil
Colour Printing GEORGE BAXTER, 3, Charter-
house Square, London.

Title in script lettering in one line across print
—The Reception of the Rev. J. Williams at
Tanna in the South Seas the day before he was
Mafsacred.

2. Second issue. Printed lettered
mount in centre as style of "Departure of the Camden." (See Part II.)
3. Third issue. In original Frames
with medallion on bottom centre.

*Plate opposite is from the Stipple and Aquatint
Plate of this print.*

Size of Print : $12\frac{1}{2} \times 8\frac{1}{2}$. *Size of Mount :* $14\frac{3}{4} \times 12\frac{1}{2}$.



The Disposal of Baxter's Plates and Blocks in 1860.

separate articles after I have presented to my readers the "Catalogue" of the disposal, together with the purchasers' names and prices paid for the various items, commencing with this part and continuing through the remainder of my book. In this elucidation I have been helped by an interesting interview with Mr. F. Vincent Brooks, of Messrs. Vincent Brooks, Day & Son, who came into possession of a portion of the Plates and Blocks in 1894, and who on his 72nd birthday assisted me with all the material at his disposal in the effort to unravel the mystery that has surrounded these Plates and Blocks.

By far the most interesting part of the Catalogue is of course that referring to the sale of Baxter's Plates, Blocks, and Plant, *i.e.*, Catalogue Nos. 3,005 to 3,115.

These plates and blocks, numbering in the aggregate 109, were disposed of as follows:—

1	3	lots being bought in	
2	32	lots being purchased by Mr. Shepherd	
3	22	"	" Mr. Holland.
4	18	"	" Messrs. Adams & Co.
5	10	"	" Mr. Paine.
6	9	"	" Mr. Wilson.
7	9	"	" Mr. Sedgwick.
(8)	3	"	" Messrs. Braun & Wustlich.
(9)	1	"	" Mr. Mansell.
(10)	1	"	" Messrs. Dean & Son.
11	1	"	" Mr. Gillmour.

Total 109 lots, with the plant another lot, *i.e.*, Nos. 3,005 to 3,115.

[The Catalogued lots Nos. 1 to 3,004 consisted of the Stock in hand of Baxter's finished prints, numbering over 100,000, more than half of which the Catalogue shows were bought in; afterwards, as we know, they were disposed of by Baxter holding sales in various parts of the country.]

PLATE XXVII.

Title :

The Mafsacre
of the Lamented Mifsionary

The Revd. J. Williams and Mr. Harris,
at Erromanga, South Seas.

Date of Issue and Varieties :

1841. 1. First issued in Wrappers with
letterpress description.

Lettering as follows in one line under plate—
Designed Engraved and Published on the 1st
day of January, 1841, by the Patentee of Oil
Colour Printing, GEORGE BAXTER, 3, Charter-
house Square, London.

Title in one line across print in Script lettering
—The Mafsacre of the Lamented Mifsionary
The Revd. J. Williams and Mr. Harris at Erro-
manga, South Seas.

2. Second Issue. . Printed lettered
mount in centre as style of "Depar-
ture of the Camden." (See Part II.)
3. Third Issue. In original Frames
with medallion on bottom centre.

*Plate opposite is from the Stipple and Aquatint
Plate of this print.*

Size of Print : $12\frac{1}{2} \times 8\frac{1}{2}$.

Size of Mount : $14\frac{3}{4} \times 12\frac{1}{2}$.



The Disposal of Baxter's Plates and Blocks in 1860.

The NAMES AND ADDRESSES of the Purchasers are appended in full:—

1. MR. WILLIAM J. SHEPHERD, *Lithographic Printer*, 2, Castle Street, Holborn, London, E.C.
2. MR. SAMUEL HOLLAND, *Printer and Copperplate Printer*, 82, Spencer Street, Clerkenwell, London, E.C.
(This gentleman also purchased the whole of the plant for £1,000.)
3. MESSRS. ADAMS & CO., *Printers*, 84, Goswell Street, Aldersgate Street, London E.C.
4. MESSRS. WILLIAM WILSON & CO., *Printers*, 103 & 104, Cheapside, London, E.C.
5. MR. FREDERICK PASSMORE, *Printer*, 124, Cheapside, London, E.C.
6. MR. GEORGE MANSFIELD, *Printer*, 17, King Street, Ber., London, S.E.
(A Licensee of Baxter.)
7. MESSRS. DEAN & SON, *Printers*, 11, Ludgate Hill, London, E.C.
8. MESSRS. BRAUN & WUSTEICH, *Printers*, 2, Bury Crescent, St. Mary Axe, London, E.C.
9. MR. SEDGWICK
10. MR. GILLMOUR

I now want to focus my readers' attention for a few minutes upon one of the "Conditions of Sale," which undoubtedly has had great bearing upon the mystery surrounding Baxter's Plates and Blocks since 1860:

CONDITIONS OF SALE.

Approved Bills

will be taken from Purchasers of
this Property on the following

Terms of Credit:

Three Months to Purchasers to the amount of Fifty Pounds, and under One Hundred.

Three and Six Months to Purchasers to the Amount of One Hundred Pounds, and under Two Hundred and Fifty.

Three, Six, Nine and Twelve Months to Purchasers to the amount of Five Hundred Pounds and upwards.

BILLS TO BE DATED THE LAST DAY OF SALE.

PLATE XXVIII.

Title :

Dripping Well, Hastings.

Date of Issue and Varieties :

1850. 1. Printed Red Stamp Mount.

Lettering as follows—DRIPPING WELL, HASTINGS. Printed in Oil Colours by G. BAXTER, the Inventor and Patentee, 11, Northampton Square. *Underneath Stamp*—Licenses granted to work the Process.

Signed in body of plate in left hand corner—Baxter's Patent Oil Printing.

See Plate opposite

Size of Print : $4\frac{1}{8} \times 2\frac{3}{4}$. *Size of Mount* : $6\frac{1}{4} \times 4\frac{3}{4}$.

NOTE.—On the same *Engraved Steel Plate as*—" Lover's Seat, Hastings " and " Ben Nevis, Scotland."



The Disposal of Baxter's Plates and Blocks in 1860.

When it is realized that Mr. Shepherd's purchase of Plates and Blocks ran into over £864, and Mr. Holland's of the Plant, Plates and Blocks into over £1,660, it will be seen that these two could claim the full price of the 12 month credit bills. My readers will readily grasp that, with these "Credit Bills" in existence, very little actual cash changed hands; and when discussing this point with Mr. F. Vincent Brooks he told me he well remembered that Mr. Southgate was the founder of this method of purchase. We may safely assume, I think, when we remember that Mr. Holland was an *Engraver* and not a *Printer*, that having expended such a large sum of £1,660 on the purchase of Baxter's Plant, and 22 lots of his Plates and Blocks, he would have to engage workmen to produce the same, *without the ready cash of George Baxter*, who we know was holding Sales of his finished prints not sold at the 1860 Sale in other parts of the country. What is all probability happened was that these people could not produce the prints in any way like the finished productions of Baxter, which were about at this period to the extent of over 100,000 copies; consequently the payments would be foregone and the Plant and Mr. Holland's 22 lots of the Plates and Blocks would fall back into Baxter's hands. (I can estimate from the evidence available, about 1865, that the Plant and the lease of 12, Northampton Square, did fall into his hands again as proved by the following legal notice, published in the *Government Gazette*, of Baxter filing his petition in Bankruptcy, and which is appended as follows:

"George Baxter, of No. 12, Northampton Square, Clerkenwell, in the County of Middlesex, Patentee of Printing in Oil Colours (and not Water Colours as previously advertised, lately residing at The Retreat, Peak-hill, Sydenham, in the County of Kent, but now residing at No. 4, Saint George's Terrace, Hyde Park, in the County of Middlesex, having been adjudicated Bankrupt under a Petition for adjudication of Bankruptcy, filed in Her Majesty's Court of Bankruptcy, in London, on the 14th day of January, 1865, is hereby required to surrender himself to James Rigg Brougham, Esq., a Registrar of the said Court, at the first Meeting of Creditors to be held before the said Registrar on the 8th day of February next, at eleven of the clock in the forenoon precisely, at the said Court. Mr. Edward Watkin Edwards, of No. 22, Basinghall Street, London, is the Official Assignee, and Mr. John Mills, of No. 3a, Brunswick Street, City Road is the Solicitor acting in the Bankruptcy."

I intend now to give the Cataloguing and the various purchases, arranged under the buyers herewith; and then to deal in a separate article with the other many interesting points which have arisen in my investigation of this disposal.

The original Baxter Catalogue Lot No.'s are given thus (3027).

PLATE XXIX.

Title :

Lover's Seat, Hastings.

Date of Issue and Varieties :

1850. 1. Printed Red Stamp Mount.

Lettering as follows—LOVER'S SEAT, HASTINGS.
Printed in Oil Colours by G. Baxter, the Inventor
and Patentee XI Northampton Square. *Under-*
neath Stamp—Licenses granted to work the
Process.

Signed in body of plate in left hand corner—
Baxter's Patent Oil Printing.

See Plate opposite.

Size of Print : $4\frac{1}{8} \times 2\frac{3}{4}$.

Size of Mount : $6\frac{1}{2} \times 4\frac{3}{4}$.

NOTE.—*On the same Engraved Steel Plate as*—"Dripping Well,
Hastings" and "Ben Nevis, Scotland."



THE UNIVERSITY OF CHICAGO

The Disposal of Harter's Plates and Blocks in 1860.

The following were the three lots bought in :

- 1 Lot 3044 **The Great Exhibition, The Transept, and Royal Exchange;** consisting of the ENGRAVED STEEL PLATE, 16 ENGRAVED BLOCKS IN STANDING FORMES.
- 2 Lot 3047 **The Morning Call;** consisting of the ENGRAVED STEEL PLATE, 8 ENGRAVED BLOCKS in STANDING FORMES.
- 3 Lot 3101 **The Dogs of St. Bernard;** consisting of the ENGRAVED STEEL PLATE, 14 ENGRAVED BLOCKS in STANDING FORMES, FIXED WITH MOVABLE TYMPANS, AND READY FOR IMMEDIATE WORKING.

The Plates and Blocks purchased by Mr. William J. Shepherd, Lithographic Printer, 2, Castle Street, Holborn London, E C.

PICTURE PRINTS, LANDSCAPES, &c.

- 1— 3027. **Australia: News from Home;** consisting of the ENGRAVED STEEL PLATE, 12 ENGRAVED BLOCKS in STANDING FORMES, FIXED WITH MOVABLE TYMPANS, AND READY FOR IMMEDIATE WORKING.

The story told in this beautiful production is well understood by those who have friends or relations on the other side of the Globe. The subject is popular and must continue to command a most profitable sale.

Purchased by SHEPHERD *for*

£ s. d.

18 0 0

The Plate and Blocks were afterwards acquired by :

- (1) Vincent Brook, Day & Son.
- (2) Abraham Le Blond.

- 2— 3028. **News from Australia;** consisting of the ENGRAVED STEEL PLATE, 12 ENGRAVED BLOCKS in STANDING FORMES, FIXED WITH MOVABLE TYMPANS, AND READY FOR IMMEDIATE WORKING.

Who that have friends who have emigrated to foreign countries are not made happy by hearing from the absent? The incident of the welcome remittance portrayed in this interesting picture renders it a valuable companion to the preceding one, it is eminently successful, and commands a large sale.

Purchased by SHEPHERD *for*

12 0 0

The Plate and Blocks were afterwards acquired by :

- (1) Vincent Brooks, Day & Son.
- (2) Abraham Le Blond.

PLATE XXX.

Title :

Ben Nevis, Scotland.

Date of Issue and Varieties :

1850. 1. Printed Red Stamp Mount.

Lettering as follows—BEN NEVIS, SCOTLAND.
Printed in Oil Colours by G. BAXTER, the In-
tor and Patentee, 11, Northampton Square.
Underneath Stamp—Licenses granted to work
the Process.

Signed in body of plate in left hand corner—
Baxter's Patent Oil Printing.

See Plate opposite.

Size of Print : $4\frac{1}{4} \times 2\frac{3}{4}$. *Size of Mount :* $6\frac{1}{2} \times 4\frac{3}{4}$.

NOTE.—*On the same Engraved Steel Plate as*—"Dripping Well,
Hastings" and "Lover's Seat, Hastings."



The Disposal of Barter's Plates and Blocks in 1860.

£ s. d.

- 3— 3008. **Christmas Time;** consisting of the ENGRAVED STEEL PLATE, 10 ENGRAVED BLOCKS IN STANDING FORMES, FIXED WITH MOVABLE TYMPANS, AND READY FOR IMMEDIATE WORKING.

A lad having called at a suburban villa, to sell his Christmas baubles, was considerably surprised by a present of wine and cake. The correctness of pattern and merry twinkle of his count thus unexpected, was beautifully portrayed. This picture, *after Fitzgould*, has been rendered with all the force of the penitence, and will always command a large sale.

Purchased by SHEPHERD for

14 14 0

The Plate and Blocks were afterward acquired by:

1. Vincent Brook, Day & Son.
2. Abraham Le Blond.

- 4— 3093. **Derwentwater;** consisting of the ENGRAVED STEEL PLATE, 8 ENGRAVED BLOCKS IN STANDING FORMES.

A pretty view of one of the most beautiful English lake scenes.

Purchased by SHEPHERD for

1 0 0

The Engraved Plate only was afterward acquired by:
Abraham Le Blond.

- 5— 3047. **Fruit Nos. 1 & 2** Subject, consisting of the ENGRAVED STEEL PLATE, 12 ENGRAVED BLOCKS IN STANDING FORMES.

From *Lauv's* admirable pictures.

Purchased by SHEPHERD for

5 5 0

The Plate and Blocks were afterward acquired by:

1. Vincent Brook, Day & Son.
2. Abraham Le Blond.

- 6— 3023. **Lake Lucerne;** consisting of the ENGRAVED STEEL PLATE, 11 ENGRAVED BLOCKS IN STANDING FORMES, FIXED WITH MOVABLE TYMPANS, AND READY FOR IMMEDIATE USE.

A charming Autumn scene—a perfect view of Lake Lucerne, Switzerland, admired by all travellers for its truthfulness of detail, and the correctness of its various points of interest. Commands an excellent sale.

Purchased by SHEPHERD for

60 0 0

The Plate and Blocks were afterwards acquired by:

- (1) Vincent Brooks, Day & Son.
- (2) Abraham Le Blond.

PLATE XXXI.

Title:

The Crystal Palace and Gardens

Date of Issue and Varieties:

1854. 1. Embossed Autograph Stamp Mount

Lettering as follows—G. Baxter, Inventor and Patentee, 11 & 12, Northampton Square—THE CRYSTAL PALACE AND GARDENS.

Signed on Print in two lines: Published Oct. 20, 1854 / By G. Baxter Proprietor & Patentee London.

See Plate opposite from Oct. 20th issue.

Note the date *October 20th*, and the *Seal of the Stamp*—"and Gardens." This Stamp was altered by Baxter as reproduction herewith:



and the Signature in the body of plate then reads *October 30th*.

It is obvious that the change was made because Mr. Hawkins's name appeared nowhere on the first Stamp mount issue, and the period being only 10 days, he evidently lost no time in calling Baxter's attention to same. Reproductions taken from both the prints in my collection.

Size of Print: $6\frac{1}{4} \times 4\frac{1}{2}$. *Size of Mount:* $8\frac{1}{2} \times 7$.

NOTE.—THE PLATE AND BLOCKS also passed into the following three Printers' hands:—

- (1) Messrs. Adams & Co., at the 1860 Sale (*see list of Adams & Co.'s plates in later parts*).
- (2) Messrs. Vincent Brooks, Day & Son.
- (3) Abraham Le Blond.



The Disposal of Barter's Plates and Blocks in 1860.

- 7—3942. **Returning from Prayer;** consisting of the ENGRAVED STEEL PLATE, 10 ENGRAVED BLOCKS in STANDING FORMES, FIXED WITH MOVABLE TYMPANS, AND READY FOR IMMEDIATE WORKING.

£ s. d.

A Flemish Girl returning from her morning devotion, after the original painting by *Lee*.

Purchased by SHEPHERD for 4 0 0

The Plate and Blocks were afterward acquired by:

1. Vincent Brooks, Day & Son.
2. Abraham Le Blond.

- 8—3912. **Summer Time;** consisting of the ENGRAVED STEEL PLATE, 10 ENGRAVED BLOCKS in STANDING FORMES, FIXED WITH MOVABLE TYMPANS, AND READY FOR IMMEDIATE WORKING.

Portrait of a lady, placing a rose on her forehead, after *Edward Colnaght*, and most always creates a large circulation.

Purchased by SHEPHERD for 12 12 0

The Plate and Blocks were afterward acquired by:

1. Vincent Brooks, Day & Son.
2. Abraham Le Blond.

- 9—3919. **"See-Saw";** consisting of the ENGRAVED STEEL PLATE, 8 ENGRAVED BLOCKS in STANDING FORMES, FIXED WITH MOVABLE TYMPANS, AND READY FOR IMMEDIATE WORKING.

A child swinging across a chair, and playing with a rattle. The comic expression of the child's nose, and its utter content, makes the subject highly admired and exceedingly popular.

Purchased by SHEPHERD for 7 0 0

The Plate and Blocks were afterwards acquired by:

1. Vincent Brooks, Day & Son.
- (2) Abraham Le Blond.

- 10—(3107). **The Parting Look;** consisting of the ENGRAVED STEEL PLATE, 12 ENGRAVED BLOCKS in STANDING FORMES, FIXED WITH MOVABLE TYMPANS, AND READY FOR IMMEDIATE WORKING.

A most gorgeous picture, after the original by *Colnaght*, a great favourite with the public and one of the richest productions ever issued by the patentee.

Purchased by SHEPHERD for 250 0 0

[Continued in Part IV.]

PLATE XXXII.

Title :

Shall I Succeed?

Date of Issue and Varieties :

1850. 1. Printed Red Stamp Mount.

Lettering as follows—SHALL I SUCCEED?
Printed in Oil Colours by G. Baxter, the Inven-
tor and Patentee, 11, Northampton Square.
Underneath Stamp—Licenses granted to work
the Process.

See Plate opposite.

Size of Print : Oval $3\frac{1}{4} \times 2\frac{1}{4}$. Size of Mount : $6\frac{1}{2} \times 5$.

NOTE.—This print was also published in Suttaby's Le Souvenir for 1850; and Suttaby's Marshall's Ladies' Elegant Pocket Souvenir for 1850.



Chronology of Barter's Works with 1920 Auction Values.

YEAR.	NAME OF PRINT AND ISSUE.	1920 AUCTION VALUE.
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£ s. d.

1843 The Revd. Robert Moffat.

SIZE OF PRINT, 10 $\frac{1}{2}$ by 8 $\frac{1}{2}$.

BLUE LINE LETTERED MOUNT, 1843 issue [1918] ***3 12 6**

DITTO Lettered right hand side.

DITTO Facsimile Signature

*Very fine. Colouring the Register. This print is generally somewhat faded and averages from £1.15.0 to £2.2.0.

The Wreck of the Reliance.

SIZE OF PRINT, 10 $\frac{1}{4}$ by 11 $\frac{1}{2}$.

With lettering as follows: *The wreck of the Reliance East Indian on the French coast near Boudogne, Nov. 12, 1842. Designed and Engraved by W. Barter from the description of K. Dickson, the only English survivor, London. Published by W. Barter, 3, Charterhouse Sq., Nov. 1st, 1843. A VERY FINE IMPRESSION.* [July, 1918]

20 0 0

Not so fine as above [1920] **15 15 0**

1859, Reprint issue. Not on Stamp Mount **3 5 0**

The Ordinance of Baptism, as administered by Missionaries connected with the Baptist Missionary Society to 135 persons, near Brown's Town, Jamaica, in 1842.

SIZE OF PRINT, 15 $\frac{1}{4}$ by 11 $\frac{1}{4}$.

LETTERED MOUNT (with Sail on boat) **5 15 6**

LETTERED MOUNT (without Sail on boat) **20 0 0**

[Continued from Part III.]

PLATE XXXIII.

Title :

Paul and Virginia.
(Large.)

Date of Issue and Varieties :

1850. 1. Printed Red Stamp Mount. Gold Border.

Lettering as follows—PAUL AND VIRGINIA. Printed in Oil Colours by G. Baxter, the Inventor and Patentee, 11 & 12, Northampton Square. *Underneath Stamp*—Licenses granted to work the Process.

Signed in body of Plate low down on left hand side—Baxter's Patent Oil Printing, 11, Northampton Square. (*Mostly partly cut when on Gold Border Stamp Mount*).

See Plate opposite.

Size of Print : $4\frac{3}{4} \times 3\frac{3}{4}$. *Size of Mount* : $8\frac{1}{2} \times 6\frac{1}{2}$.

NOTE.—Also Published on two Sets of Music: Jullien's Cadeau for 1853; and Paul et Virginie Valse.



Chronology of Barter's Works with 1920 Auction Values.

YEAR.	NAME OF PRINT AND ISSUE.	1920 AUCTION VALUE.
1844	The Rev. J. Waterhouse superintending the landing of the Missionaries at Taranki, New Zealand. SIZE OF PRINT, 16½ by 11¾. <i>On Original Lettered Mount</i> No Record <i>Without Mount</i>	£ s. d. 5 0 0
	Destruction of the Tanjore by lightning off Ceylon. <i>Frontispiece to:</i> a ELIJAH HOOLE'S MADRAS, MYSORE AND THE SOUTH OF INDIA; OR, A PERSONAL NARRATIVE OF A MISSION TO THOSE COUNTRIES FROM 1826 TO 1828. <i>London: Longman, 1844</i> b THE MISSIONARY MEMORIAL. <i>New York, 1846</i>	1 5 0
	Mr. and Mrs. Chubb. Designed and Printed to the order of the family by Baxter and not for Public Sale as other prints.	No Record
	Gathering Apples. <i>Frontispiece to:</i> "SIGHTS IN ALL SEASONS" <i>Religious Tract Society</i> N.D.	1 0 0
1845	Pomare—"Queen of Tahiti." SIZE OF PRINT, 10¾ by 8¾. <i>*Facsimile Signature, lettered mount.</i> <i>*Sold with poor Copy of Capt. Pritchard not on mount.</i>	6 6 0
	Captain George Pritchard. SIZE OF PRINT, 10¾ by 8¾. <i>Facsimile Signature, lettered mount</i> [1919]	2 17 0

PLATE XXXIV.

Title :

The Tarantella Dance.

Date of Issue and Varieties :

1850. 1. Printed Red Stamp Mount.

Lettering as follows—THE TARANTELLA DANCE.
Printed in Oil Colours by G. BAXTER, the Inven-
tor and Patentee, XI Northampton Square.
Underneath Stamp—Licenses granted to work
the Process.

Signed on bottom left hand corner in three lines
—Printed in Oil Colours & / Published by G.
Baxter, Patentee / 11, Northampton Square.

See Plate opposite.

Size of Print : 4 x 3 $\frac{1}{4}$.

Size of Mount : 6 $\frac{1}{4}$ x 5.



Chronology of Barter's Works with 1920 Auction Values.

YEAR.	NAME OF PRINT AND ISSUE	1920 AUCTION VALUE.
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1845	View from Richmond Hill (Morning).	£ s. d. 0 10 0
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Frontispiece to:

1. MARY LEECH'S JUVENILE TALES. *Part I.*, 1845.

2. CHARLES LEECH'S RICHMOND AND OTHER PLACES. *Part I.*, *Part II.*, *Part III.*, 1845.

Two Coloured Diagrams.

2 2 0

Illustrating THOMAS YOUNG, M.D.'S LECTURES ON NATURAL PHILOSOPHY.

1846	Wesleyan Mission Station at Waingaroa, New Zealand.	7 7 0
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Frontispiece to:

THE WESLEYAN JUVENILE OFFERING. *Part III.*, 1846.

Diagram Plates.

17 0 0

Illustrating Isaac Frost's Two Systems of Astronomy. First, The Newtonian System, showing the Rise and Progress thereof, by a short Historical account. The General Theory, with a variety of remarks thereon. Second, The system, in accordance with The Holy Scriptures, showing the Rise and Progress from Frost's The Seventh from Adam. The Prophets, Moses, and others, in the First Testament. Our Lord Jesus Christ, and His Apostles, in the New, or Second Testament. Rise and Progress, in the Third and last Testament, with a variety of remarks thereon.

4to. Royal. London: Simpkin, Marshall & Co. 1846.

Illustrated with eleven plates at the back of the book, printed in oil colours by George Baxter. The Plates were drawn by Isaac Frost, and Engraved by W. P. Chubb & Son, 7, Charterhouse Street.

In the Front of the book is an explanation to the Plates.

Plates 1 and 2 are entitled, The Newtonian System of the Universe.

Plates 3, 4, 5 and 6 are entitled, The Newtonian System.

Plates 7, 8, 9, 10 and 11 are entitled, System according to the Holy Scriptures.

This book is exceedingly rare, but a copy can be inspected in perfect condition at the British Museum.

PLATE XXXV

Title :

Warwick Castle.

Date of Issue and Varieties :

1851. 1. Printed Red Stamp Mount.

Lettering as follows — WARWICK CASTLE.
Printed in Oil Colours by G. BAXTER, the Inventor and Patentee, 11 & 12, Northampton Square.

On the same Engraved Steel Plate as—" Netley Abbey "; " River Tiefy, Cardiganshire "; and Lake Como.

See Plate opposite.

Size of Print : $3\frac{7}{8} \times 2\frac{3}{4}$.

Size of Mount : $6\frac{3}{4} \times 4\frac{7}{8}$.

NOTE.—THE PLATES AND BLOCKS were bought by *Mr. G. Mansell* (a Licensee of Baxter) at the 1860 Sale, being the only Lot he purchased.



List of Plates.

Part IV.

Plate XXXVI.	Lord Nelson. <i>Printed Red Stamp Mount.</i>
Plate XXXVII.	Winter (small). <i>Printed Red Stamp Mount.</i>
Plate XXXVIII.	The Caricass on Lady's-Lip Bath. <i>Printed Red Stamp Mount.</i>
Plate XXXIX.	The Reconciliation. <i>Printed Red Stamp Mount.</i>
Plate XL.	The Fisherman's Home. <i>Printed Red Stamp Mount.</i>
Plate XLI.	Victoria, Queen of Great Britain. <i>Printed Red Stamp Mount.</i>
Plate XLII.	Peace. <i>Printed Red Stamp Mount.</i>
Plate XLIII.	H.R.H. Prince of Wales. <i>Printed Red Stamp Mount.</i>
Plate XLIV.	Sheet-Orange. <i>Printed Red Stamp Mount.</i>
Plate XLV.	Pass Napping. <i>Printed Red Stamp Mount.</i>
Plate XLVI.	The Soldier's Farewell. <i>Printed Red Stamp Mount.</i>
Plate XLVII.	Little Red Riding Hood. <i>Printed Red Stamp Mount.</i>

PLATE XXXVI.

Title:

Lord Nelson.

Date of Issue and Varieties:

1853. 1. Embossed Scroll Stamp Mount.

Lettering as follows—11 & 12 Northampton Square. Printed in Oil Colours by Baxter the Inventor and Patentee—LORD NELSON.

Signed on right of print between coat and arm
Baxter, Patentee.

See Plate opposite.

On the same Engraved Steel Plate as Sir Robert Peel.

Size of Print: 4 $\frac{1}{4}$ x 3. *Size of Mount:* 7 $\frac{3}{4}$ x 5 $\frac{3}{4}$.

NOTE.—The Plate and Blocks also passed into the following three Printers' hands:—

- (1) MR. FREDERICK PASSMORE, at the 1860 Sale (*see list of his plates and blocks in later parts*).
- (2) MESSRS. VINCENT BROOKS, DAY & SON.
- (3) ABRAHAM LE BLOND.



THE
LORD NELSON
1759-1805

The Disposal of Barter's Plates and Blocks in 1860.

PICTURE PRINTS, LANDSCAPES, &c. *continued.*

£ s. d.

- 11— 3020— **The Cardener's Shed;** consisting of the ENGRAVED STEEL PLATE, 13 ENGRAVED BLOCKS in STANDING FORMES, FIXED WITH MOVABLE TYMPANS, AND READY FOR IMMEDIATE WORKING.

This charming scene of flowers, &c. in the garden of the Duke of Devon, is the most successful and beautiful of the series. The subject is highly popular and is sold in great quantities. An excellent picture.

Purchased by SHEPHERD *for* 100 0 0

The Plate and Blocks were afterwards acquired by

1. Vincent Brooks, Day & Son.
2. Abraham Le Blond.

- 12— 3017— **The Bridesmaid;** consisting of the ENGRAVED STEEL PLATE, 9 ENGRAVED BLOCKS in STANDING FORMES, FIXED WITH MOVABLE TYMPANS, AND READY FOR IMMEDIATE WORKING.

The life-like portrait here produced is a perfect representation of an English girl. Its fidelity cannot but be acknowledged, and it was consequently a large sale in fact, most of the copies being sold at once. The picture is a faithful copy of the painting by Brooks.

Purchased by SHEPHERD *for* 99 15 0

The Plate and Blocks were afterwards acquired by

1. Vincent Brooks, Day & Son.
2. Abraham Le Blond.

- 13— 3010— **The Hop Garden;** consisting of the ENGRAVED STEEL PLATE, 12 ENGRAVED BLOCKS in STANDING FORMES, FIXED WITH MOVABLE TYMPANS, AND READY FOR IMMEDIATE WORKING.

An interesting scene in the County of Kent, executed with every regard to correctness of detail. A standard and excellent selling work.

Purchased by SHEPHERD *for* 16 16 0

The Plate and Blocks were afterwards acquired by :

- (1) Vincent Brooks, Day & Son.
- (2) Abraham Le Blond.

PLATE XXXVII.

Title :

Winter (Small).

Date of Issue and Varieties :

1849. 1. Printed Red Stamp Mount.

Lettering as follows—WINTER. Printed in Oil Colours by G. BAXTER, the Inventor and Patentee, 11, Northampton Square. *Underneath Stamp*—Licenses granted to work the process. *On the same Engraved Steel Plate as* —“View from a deserted rock quarry on the Wye.”

See Plate opposite.

Size of Print : $3\frac{1}{2} \times 2\frac{3}{8}$.

Size of Mount : $7 \times 4\frac{7}{8}$.

NOTE.—This print also issued in Suttaby's Cornan's Ladies' Complete Pocket Book for 1849.



THE WINTER OF 1880-81

The Disposal of Barter's Plates and Blocks in 1860.

- 14—3015. **The Corn-field;** consisting of the ENGRAVED STEEL PLATE, 12 ENGRAVED BLOCKS in STANDING FORMS, FINED WITH MOVABLE TYPECASES, AND READY FOR IMMEDIATE WORKING.

This engraving was purchased by Mr. Barter, and the subject has been rendered with all the propriety and accuracy of composition and execution. It is a most beautiful and interesting scene.

Purchased by SHEPHERD for £ 11 0 0

The Plate and Blocks were afterwards acquired by

1. Vincent Brooks, Day & Son.
2. Abraham Le Blond.

- 15—3016. **The Belle of the Village;** consisting of the ENGRAVED STEEL PLATE, 12 ENGRAVED BLOCKS in STANDING FORMS, FINED WITH MOVABLE TYPECASES, AND READY FOR IMMEDIATE WORKING.

This engraving was purchased by Mr. Barter, and the subject has been rendered with all the propriety and accuracy of composition and execution. It is a most beautiful and interesting scene.

Purchased by SHEPHERD for £ 13 13 0

The Plate and Blocks were afterwards acquired by

1. Vincent Brooks, Day & Son.
2. Abraham Le Blond.

ROYAL AND MILITARY PRINTS.

- 16—3043. **The landing of the Queen, on Her first visit to Ireland;** consisting of the ENGRAVED STEEL PLATE, 12 ENGRAVED BLOCKS in STANDING FORMS.

From a drawing taken on the spot.

Purchased by SHEPHERD for £ 3 0 0

The *Engraved Steel Plate only* was afterwards acquired by Abraham Le Blond.

- 17—3074. **The Queen, Windsor Castle, and the Prince of Wales.**
The ENGRAVED STEEL PLATE AND 12 ENGRAVED BLOCKS.

Extremely pretty and suitable for albums, scrap-books, and most other useful purposes, always sold as fast as printed.

Purchased by SHEPHERD for £ 5 5 0

N.B.—*The Queen* commonly known as "Queen on days"
Windsor Castle also called "Returning from Stag-hunting".

Prince of Wales (more familiarly known as "Prince of Wales landing at Osborne").

The *Engraved Steel Plate only* was afterwards acquired by Abraham Le Blond.

PLATE XXXVIII.

Title :

The Circassian Lady
at the Bath.

Date of Issue and Varieties :

1850. 1. Printed Red Stamp Mount. Gold Border.

Lettering as follows—THE CIRCASSIAN LADY AT THE BATH. Printed in Oil Colours by G. Baxter, the Inventor and Patentee, 11 and 12, Northampton Square. *Underneath Stamp*—Licenses granted to work the Process.

Signed in body of Plate low down on right hand side—Printed in Oil Colours / by G. Baxter, Patentee / XI. Northampton Square.

See Plate opposite.

Size of Print : 5 $\frac{7}{8}$ x 4 $\frac{1}{8}$. *Size of Mount :* 10 $\frac{1}{4}$ x 8 $\frac{1}{4}$.

NOTE.—The Plate and Blocks passed into the following three Printers' hands:

- (1) MESSRS. ADAMS & CO. at the 1860 Sale (*see list of Adams & Co. in later parts*).
- (2) MESSRS. VINCENT BROOKS, DAY & SON.
- (3) ABRAHAM LE BLOND.



The Disposal of Barter's Plates and Blocks in 1860.

£ s. d.

- 18— 3056. **Charge of the British Troops;** consisting of the ENGRAVED STEEL PLATE, & ENGRAVED BLOCKS in STANDING FORMES.

An interesting and useful set of ENGRAVED BLOCKS, which serves for the engraving of the "Charge of the British Troops" on the various medals and coins of the British Empire.

Purchased by SHEPHERD for

2 3 0

The Engraver, St. James's Palace, and all others required by
1. Vincent Brooks, D. & S. G.
2. Abraham Le Blond.

- 19— 3040. **Review of the British Fleet, off Portsmouth;** consisting of the ENGRAVED STEEL PLATE, & ENGRAVED BLOCKS in STANDING FORMES.

Correct engraving of the "Review of the British Fleet, off Portsmouth."

Purchased by SHEPHERD for

6 0 0

The Engraver, St. James's Palace, and all others required by
1. Vincent Brooks, D. & S. G.
2. Abraham Le Blond.

NEEDLE BOX PRINTS.

- 20— 3057. **Miniature Ten Designs.** The Greek Dance, consisting of the ENGRAVED STEEL PLATE, & ENGRAVED BLOCKS in STANDING FORMES, FINISHED WITH METAL TYMPANS, AND READY FOR IMMEDIATE WORKING.

Richly finished and engraved, and ready for immediate use for manufacturing purposes, and also for engraving on metal.

Purchased by SHEPHERD for

12 0 0

N.B.—Familiarly known as "The Greek Dance and Harp Set."

- 21— 3106. **Ten Medallion Portraits of Generals.** The ENGRAVED STEEL PLATE and 8 ENGRAVED BLOCKS.

Richly got up, and useful for manufacturing purposes.

Purchased by SHEPHERD for

10 0 0

N.B.—Familiarly known as "The Queen and the Heroes of India."

PLATE XXXIX.

Title :

The Reconciliation.

Date of Issue and Varieties :

1852. 1. Printed Red Stamp Mount. Gold Border.

Lettering as follows—THE RECONCILIATION. Printed in Oil Colours by G. BAXTER, the Inventor and Patentee, 11 & 12 Northampton Square. *Underneath Stamp*—Licenses granted to work the above Process in Great Britain, France, Belgium, Germany, &c. Instructions given to Licensees.

See Plate opposite.

Also published on Music—"Jullien's Album for 1852."

Size of Print : 8 x 6 $\frac{1}{2}$.

Size of Mount : 14 x 10 $\frac{1}{2}$.

NOTE.—The Plate and Blocks passed into the following three Printers' hands:

- (1) MR. SAMUEL HOLLAND at the 1860 Sale (*see Holland's list of plates and blocks in later parts*).
- (2) MESSRS. VINCENT BROOKS, DAY & SON.
- (3) ABRAHAM LE BLOND.



The Disposal of Barter's Plates and Blocks in 1860.

EXHIBITION PRINTS

- £ s. d.**
- 22— 3052. **The Pompeian Court, Crystal Palace;** consisting of the ENGRAVED STEEL PLATE, 11 ENGRAVED BLOCKS, 100 STANDING FIGURES, LINED WITH MOVABLE TYPECASES, AND READY FOR IMMEDIATE WORKING.
- This most gorgeous production of the Crystal Palace Exhibition is the only complete and correct illustration of the subject, and is the only one which is not only correct in the execution of the engraving, but also in the arrangement of the figures, and in the arrangement of the typecases.
- Purchased by SHEPHERD for* **9 0 0**
- 23— 3097. **The Unhappy Child, and other Statuary Cems;** consisting of the ENGRAVED STEEL PLATE, 11 ENGRAVED BLOCKS, 100 STANDING FIGURES.
- Executed with the intention of being sold at the Crystal Palace, and up with all the other productions of the Crystal Palace Exhibition. This engraving is a complete and correct illustration of the subject, and is the only one which is not only correct in the execution of the engraving, but also in the arrangement of the figures, and in the arrangement of the typecases.
- Purchased by SHEPHERD for* **8 0 0**
- N.B.—Known as Gem No. 1 of the 1851 Exhibition Series. The other two Statuaries are "The Lullaby Song" and "The Faithful Messenger."
- The *Engraved Steel Plate only* was afterwards acquired by Abraham Le Blond.
- 24— 3070. **The Creek Slave, and other Statuary Cems;** consisting of the ENGRAVED STEEL PLATE, 11 ENGRAVED BLOCKS, 100 STANDING FIGURES.
- Executed with the intention of being sold at the Crystal Palace, and up with all the other productions of the Crystal Palace Exhibition. This engraving is a complete and correct illustration of the subject, and is the only one which is not only correct in the execution of the engraving, but also in the arrangement of the figures, and in the arrangement of the typecases.
- Purchased by SHEPHERD for* **5 0 0**
- N.B.—Known as Gem No. 2 of the 1851 Exhibition Series. The other two Statuaries are "Rinaldo and Armida" and "Alfred the Great." &c.
- The *Engraved Steel Plate only* was afterwards acquired by Abraham Le Blond.
- 25— 3051. **Crystal Palace, New York;** consisting of the ENGRAVED STEEL PLATE, 11 ENGRAVED BLOCKS, 100 STANDING FIGURES.
- From the drawings of the Architects, and corrected by themselves.
- Purchased by SHEPHERD for* **3 3 0**
- The Plate and Blocks were afterwards acquired by Abraham Le Blond.

PLATE XL.

Title :

The Fisherman's Home.

Date of Issue and Varieties :

1849. 1. Printed Red Stamp Mount.

Lettering as follows—THE FISHERMAN'S HOME.
Printed in Oil Colours by G. Baxter, the Inven-
tor and Patentee, 11 & 12 Northampton Square.
Underneath Stamp—Licenses granted to work
the Process.

On the same plate as KING OF THE FRENCH
LEAVING EN FOR PARIS, SEPTEMBER 12, 1843.

Also published in Suttaby's *Le Souvenir* for
1849.

See Plate opposite.

Size of Print : $2\frac{3}{4} \times 2\frac{1}{4}$.

Size of Mount : $6\frac{1}{2} \times 4\frac{7}{8}$.

NOTE.—The Plate and Blocks at the 1860 Sale passed into the hands
of Messrs. Dean & Son (*see their list of plates in later
parts*).



The Disposal of Barter's Plates and Blocks in 1860.

RELIGIOUS PRINTS (OTHER THAN BAXTER TYPES)

£ s. d.

- 26— 3005 **The Holy Family, after Raphael;** consisting of the ENGRAVED STEEL PLATE, 14 ENGRAVED BLOCKS in STANDING FORMES, FIXED WITH MOVABLE TYMPAN, AND READY FOR IMMEDIATE WORKING.

This remarkable set consists of a group of figures in the 12th. Holy Land brought to the Cave of Bethlehem. Here, upwards of 100,000 have been already sold and reproduced. The plates and blocks of this set are ~~first~~ ^{first} class, and the price is about 100 times the original works.

Purchased by SHEPHERD *for*

31 10 0

BAXTER TYPE PRINTS

- 27— 3108 **The Cartoons of Raphael** (11 of the ORIGINALS at HAMPTON COURT—SEVEN in the PERFECT SERIES, consisting of the 7 BEAUTIFUL ENGRAVED STEEL PLATES, MOST CAREFULLY COMPARED with the GREAT ORIGINALS, AND THE 5 ENGRAVED BLOCKS in STANDING FORME, FIXED WITH MOVABLE TYMPAN, AND READY FOR IMMEDIATE WORKING.

The public have been so long and so much interested in this series, the demand for the plates and blocks has been so great, that it is now necessary to sell.

Purchased by SHEPHERD *for*

95 0 0

The Plate and Block were afterwards acquired by:
The Abbe Le Blond.

- 28— 3109 **The Crucifixion** (Baxter type), consisting of the ENGRAVED STEEL PLATE, 1 ENGRAVED BLOCK in STANDING FORME.

Furnished with the figures, crucifix, and cross, after Howard Chandler Christy, and the Continent of Europe, and the American continent, the great event in the history of Christ.

Purchased by SHEPHERD *for*

25 0 0

The Plate and Block were afterwards acquired by:

1. Vincent Brooks, Day & Son.
2. Abraham Le Blond.

- 29— 3112 **The Crucifixion** (small size, Baxter type), consisting of the ENGRAVED STEEL PLATE, 1 ENGRAVED BLOCK in STANDING FORME, FIXED WITH MOVABLE TYMPAN.

This correct historical treatment of this design will always command a large share of public patronage.

Purchased by SHEPHERD *for*

4 0 0

The Plate and Block were afterwards acquired by:

- (1) Vincent Brooks, Day & Son.
- (2) Abraham Le Blond.

PLATE XII.

Title :

Victoria,
Queen of Great Britain.

Date of Issue and Varieties :

1856. 1. Embossed Autograph Stamp Mount.

Lettering as follows—G. BAXTER, Inventor and
Patentee, 11 & 12 Northampton Square.—
VICTORIA, QUEEN OF GREAT BRITAIN.

See Plate opposite.

Size of Print : 1 $\frac{1}{2}$ x 3.

Size of Mount : 7 $\frac{1}{4}$ x 5 $\frac{1}{4}$.

NOTE.—The Plate and Blocks were purchased at the 1860 Sale by :

- (1) MESSRS. ADAMS & CO. (*see list of their plates in later parts.*)
- (2) MESSRS. VINCENT BROOKS, DAY & SON.
- (3) ABRAHAM LE BLOND.



The Disposal of Baxter's Plates and Blocks in 1860.

- 50— 3038. **The Slaves** Baxterotype, consisting of the ENGRAVED
STEEL PLATE, 2 ENGRAVED BLOCKS in STANDING FORMES.
After the Printing by *Forquard*.

Printed by SHEPHERD & CO. 10 0 0

The Plate and Block were afterward acquired by

1. Vincent Brooks, Day & Son,
2. Abraham Le Blond.

- 51— 3114. **The Saviour Crowned with Thorns** Baxterotype,
consisting of the ENGRAVED STEEL PLATE, 2 ENGRAVED
BLOCKS in STANDING FORMES, TINED WITH MORRIS
LYMPANS.

Printed by SHEPHERD & CO. 4 0 0

The Plate and Block were afterward acquired by

1. Vincent Brooks, Day & Son,
2. Abraham Le Blond.

- 52— 3110. **Dover, with Shakespeare's Cliff** Baxterotype, con-
sisting of the ENGRAVED STEEL PLATE, 1 ENGRAVED BLOCK
in STANDING FORME.

This picture must be immediately recognised by all who have visited the
locality, and to those who have not, it may be taken as the most perfect repre-
sentation of this most famous cliff that has ever been produced.

Printed by SHEPHERD & CO. 6 0 0

The Plate and Block were afterward acquired by

1. Vincent Brooks, Day & Son,
2. Abraham Le Blond.

PLATE XLII.

Title :

Flora.

Date of Issue and Varieties :

1852. 1. Printed Red Stamp Mount. Gold Border (Oval).

Lettering as follows—FLORA. Printed in Oil Colours by G. BAXTER, the Inventor and Patentee, 11 & 12, Northampton Square.—*Underneath Stamp*—Licenses granted to work the above Process in Great Britain, France, Belgium, Germany, &c. Instructions given to Licensees.

See Plate opposite.

Size of Print : Oval 8 x 6 $\frac{1}{4}$. *Size of Mount : 14 x 10* $\frac{1}{2}$.

NOTE.—The Plate and Blocks were purchased at the 1860 Sale by MESSRS. BRAUN & WUSTLICH (*see list of their plates in later parts*).

ABRAHAM LE BLOND acquired the Plate only afterwards.



The Disposal of Barter's Plates and Blocks in 1860.

The Plates and Blocks purchased by Mr. Samuel Holland, Engraver and Copperplate Printer, 52, Spencer Street, Clerkenwell, London, E.C.

PICTURE PRINTS, LANDS APES, &c.

		£	s.	d.
33—3082	Bolton Abbey, &c. The ENGRAVED STEEL PLATE, and 8 ENGRAVED BLOCKS. Three Views from Original Drawings.			
	<i>Purchased by</i> HOLLAND for	12	3	0
	N.B.—The other two Views are Brighton, Olden Park and Lake Garden.			
	The Plate only was afterwards acquired by Vincent Brooks, Day & Son.			
34—3083	"Copper, Your Honour." The ENGRAVED STEEL PLATE, and 8 ENGRAVED BLOCKS. Portrait of a man who, according to the title, was the proprietor of a copper-sweep, but whose real occupation is not drawn out. He is shown with his pipe in his mouth, and his hand on his chest, in a most expressive manner. Portrait of a character with whom we are all acquainted in London.			
	<i>Purchased by</i> HOLLAND for	12	0	0
35—3100	Hollyhocks. The ENGRAVED STEEL PLATE, and 14 ENGRAVED BLOCKS. A most faithful representation of these beautiful flowers, from the original painting after Bartholdemaew. Greatly admired for its truthfulness in colour.			
	<i>Purchased by</i> HOLLAND for	80	0	0
	The Plate and Blocks were afterwards acquired by 1. Vincent Brooks, Day & Son. 2. Abraham Le Blond.			
36—3082	Houses of Parliament. The ENGRAVED STEEL PLATE, and 8 ENGRAVED BLOCKS.			
	<i>Purchased by</i> HOLLAND for	4	10	0
37—(3094)	"Me Warm Now." The ENGRAVED STEEL PLATE, and 8 ENGRAVED BLOCKS. A most humorous subject—a negro boy blowing the fire to warm himself. From the original by the celebrated Hunt. Constantly in demand.			
	<i>Purchased by</i> HOLLAND for	12	0	0

PLATE XLIII.

Title :

H.R.H. Prince of Wales.

Date of Issue and Varieties :

1850. 1. Printed Red Stamp Mount.

Lettering as follows—H.R.H. PRINCE OF WALES.—Printed in Oil Colours by G. BAXTER, the Inventor and Patentee, XI Northampton Square. *Underneath Stamp*—Licenses granted to work the Process.

Signed in body of plate in right hand corner—Printed in Oil Colours & Published by G. Baxter, Patentee, 11, Northampton Square.

On the same engraved plate as : Queen on daïs, and Returning from Hunting.

See Plate opposite.

Size of Print : $3\frac{3}{8} \times 2\frac{3}{8}$.

Size of Mount : $6\frac{3}{4} \times 5$.

NOTE.—The Plate and Blocks were purchased at the 1860 Sale by MR. SHEPHERD (*see list of plates and blocks*). ABRAHAM LE BLOND acquired the plate only later.



The Disposal of Barter's Plates and Blocks in 1860.

- £ s. d.**
- 38—3085. **"So Tired."** The ENGRAVED STEEL PLATE, and 8 ENGRAVED BLOCKS.
- An interesting portrait of a female infant, closely resembling a little girl of the household. An excellent selling picture.
- Purchased by HOLLAND for £3084 0 0* **8 0 0**
- The Plate and Blocks were afterwards acquired by:
1. Vincent Brooks, Day & Son.
 2. Abraham Le Blond.
- 39—3086. **The Reconciliation;** consisting of the ENGRAVED STEEL PLATE, 11 ENGRAVED BLOCKS in STANDING FORMES.
- A choice and beautiful representation of the meeting of a young couple after a quarrel scene, the garden of an ancient residence of the sixteenth or seventeenth century. Sells very largely.
- Purchased by HOLLAND for* **20 0 0**
- The Plate and Blocks were afterwards acquired by:
1. Vincent Brooks, Day & Son.
 2. Abraham Le Blond.
- 40—3087. **The Day Before Marriage.** The ENGRAVED STEEL PLATE, and 14 ENGRAVED BLOCKS.
- This picture has remained exceedingly popular from the day of its publication, and is in daily demand. A beautiful scene, and it is certain always to command the admiration and patronage of the public.
- Purchased by HOLLAND for* **70 0 0**
- The Plate and Blocks were afterward acquired by:
1. Vincent Brooks, Day & Son.
 - (2) Abraham Le Blond.
- 41—3102. **Winter;** consisting of the ENGRAVED STEEL PLATE, 8 ENGRAVED BLOCKS in STANDING FORMES, FIXED WITH MOVABLE TYMPANS, AND READY FOR IMMEDIATE WORKING.
- An English winter scene after W. E. Jones, the subject is highly admired, and forms a first-rate companion to "Summer" which is intended to be taken as the next lot. They are and must continue a valuable property as companion pictures of English Country Scenes. The picture has been received by the public with great enthusiasm.
- AND
- 42—(3103). **Summer;** consisting of the ENGRAVED STEEL PLATE, 10 ENGRAVED BLOCKS in STANDING FORMES, FIXED WITH MOVABLE TYMPANS, AND READY FOR IMMEDIATE WORKING.
- A fine summer piece, from the original after W. E. Jones. A most appropriate companion to "Winter", and equally admired and subscribed for.
- Purchased the two together by HOLLAND for* **340 0 0**
- The Plates and Blocks of "Winter" and "Summer" were afterwards acquired by:
- (1) Vincent Brooks, Day & Son.
 - (2) Abraham Le Blond.

PLATE XLIV.

Title :

Short Change.

Date of Issue and Varieties :

1856. 1. Embossed Autograph Stamp Mount.

Lettering as follows—G. BAXTER, Inventor and Patentee, 11 & 12 Northampton Square. SHORT CHANGE, after J. Collinson, Esq.

Signed left hand corner of print—J. Collinson, Esq., Pinx.

See Plate opposite.

Size of Print 6 × 4 $\frac{3}{4}$.

Size of Mount : 8 $\frac{1}{2}$ × 6 $\frac{3}{4}$.

NOTE.—The Plate and Blocks passed into the following three Printers' hands:

- (1) The Plate and Blocks were purchased at the 1860 Sale by MESSRS. ADAMS & CO. (*see list of plates in later parts*).
- (2) MESSRS. VINCENT BROOKS, DAY & SON.
- (3) ABRAHAM LE BLOND.



Chronology of Barter's Works with 1920 Auction Values.

YEAR.	NAME OF PRINT AND ISSUE.	1920 AUCTION VALUE.
		£ s. d.
1846	The Teeth in Age. <i>Frontispiece to:</i> EDWARD MILES "THE TEETH" London: C. Gilpin, 1846.	Not recorded.
	Surrey Zoological Gardens, Exhibiting a view of Edinburgh. <i>Frontispiece to:</i> CHILD'S COMPANION AND FATHER IN THE MORNING. London: J. G. & J. S. 1846.	0 10 0
1847	Rev. W. Knibb Baptist Missionary. SIZE OF PRINT, 10 1/2 by 8 1/2. PERFECT VARIETY. In all probability this print was published on mount as Moffatt and Williams.	1 0 0
	Hindo Temple at Cyah Behar. <i>Frontispiece to:</i> "THE WESTERN CIVILIZED OFFERING." London: 1847.	0 7 6
	Miss Aldersey's School at Ningpo. <i>Folding plate illustration to:</i> "HISTORY OF THE SOCIETY FOR PROMOTING FEMALE EDUCATION IN THE EAST" London: Ed. Suter, 32, Chancery Lane, 1847.	0 15 0
	La Tarantella (Pocket Book Print). <i>Pocket Books:</i> SUTTABY'S MARSHALL'S CABINET OF FASHION, 1847. SUTTABY'S MARSHALL'S LADIES' ELEGANT POCKET SOUVENIR, 1847.	1 10 0

[Continued from Part III.]

PLATE XLV.

Title :

Puss Napping.

Date of Issue and Varieties :

1856. 1. Embossed Autograph Stamp Mount.

Lettering as follows—G. BAXTER, Inventor and Patentee, 11 & 12 Northampton Square. PUSS NAPPING.

Signed in body of plate on right hand side—
Published January 21st, 1856, / by George Baxter, / Proprietor and Patentee, / London.

See Plate opposite

Size of Print: $6\frac{1}{4} \times 1\frac{3}{8}$. *Size of Mount:* $8\frac{7}{8} \times 6\frac{7}{8}$.

NOTE.—The Plate and Blocks passed into the following three Printers' hands:

- (1) At the 1860 Sale MR. PASSMORE (*see list in later parts*).
- 2 MESSRS. VINCENT BROOKS, DAY & SON.
- 3 ABRAHAM LE BLOND.



Chronology of Barter's Works with 1920 Auction Values.

YEAR.	NAME OF PRINT AND ISSUE.	1920 AUCTION VALUE.
		£ s. d.
1847	Indian Settlement Pocket Book Print	0 11 0
	<i>Pocket Books:</i> SUTTABY'S MARSHALL'S LADIES' FASHIONABLE REPOSITORY, 1847 SUTTABY'S LE SOUVENIR, 1847	
	Dovedale Pocket Book Print	2 10 0
	<i>Pocket Books:</i> SUTTABY'S CARNAN'S LADIES' COMPLETE POCKET BOOK, 1847	
	Near Folkestone, Mid-day Pocket Book Print	1 5 0
	<i>Pocket Books:</i> SUTTABY'S POOLE'S LONDON ANNUAL REPO- SITORY, 1847. SUTTABY'S THE SOVEREIGN POCKET BOOK, 1847	
	Bolton Abbey.	
	<i>Pocket Books:</i> SUTTABY'S LE SOUVENIR, 1847 SUTTABY'S POOLE'S SELECT POCKET REMEM- BRANCER, 1847	
	POCKET BOOK VARIETY	0 15 0
	STAMP MOUNT	0 15 0
	View near Ilkley (Pocket Book Print).	1 5 0
	<i>Pocket Books:</i> SUTTABY'S MARSHALL'S CABINET OF FASHION, 1847 SUTTABY'S MARSHALL'S LADIES' DAILY REMEM- BRANCER, 1847.	

PLATE XLVI.

Title :

The Soldier's Farewell.

Date of Issue and Varieties :

1855. 1. Embossed Autograph Stamp Mount.

Lettering as follows—G. BAXTER, Inventor and Patentee, 11 & 12 Northampton Square. THE SOLDIER'S FAREWELL—THE PARENT'S GIFT.

Signed by side of Broom—Published September 24th, 1855 by / G. BAXTER, / Proprietor, / and Patentee, / London.

See Plate opposite.

Size of Print : 6 x 4 $\frac{1}{4}$. *Size of Mount :* 10 x 7 $\frac{1}{4}$.

NOTE.—The Plate and Blocks passed into the following three Printers' hands:

1. At the 1860 Sale MR. SEDGWICK (*see list in later parts*).
- (2) MESSRS. VINCENT BROOKS, DAY & SON.
- (3) ABRAHAM LE BLOND.



Chronology of Barter's Works with 1920 Auction Values.

YEAR.	NAME OF PRINT AND ISSUE.	1920 AUCTION VALUE.
-------	--------------------------	------------------------

1847

Lake Luggellaw.

£ s. d.

Pocket Book:

SUTTABY'S CARNAN'S LADIES' OWN MEMORANDUM
BOOK, 1847.

POCKET BOOK PRINT. 0 14 0

STAMP MOUNT. 0 14 0

Lake Carda.

Pocket Book:

SUTTABY'S POCKET'S ELEGANT POCKET ALBUM, 1847

SUTTABY'S THE SUGGESTION POCKET BOOK, 1847

POCKET BOOK PRINT. 0 15 0

STAMP MOUNT. Not recorded

La Biondina in Condoletta.

Pocket Book:

SUTTABY'S POCKET'S LONDON ANNUAL REPOSITORY,
1847

POCKET BOOK PRINT. 0 15 0

STAMP MOUNT. 0 15 0

Abbeville.

Pocket Book:

SUTTABY'S LE SOUVENIR, 1847

POCKET BOOK PRINT. 1 0 0

STAMP MOUNT. 1 12 6

The King of the French leaving Eu for Paris.

Pocket Book:

SUTTABY'S LE SOUVENIR, 1849.

POCKET BOOK PRINT. 1 0 0

STAMP MOUNT. 1 10 0

PLATE XLVII

Title :

Little
Red Riding Hood.

Date of Issue and Varieties :

1856. 1. Embossed Autograph Stamp Mount.

Lettering as follows—G. BAXTER, Inventor and
Patentee, 11 & 12 Northampton Square
LITTLE RED RIDING HOOD.

See Plate opposite

Size of Print : $6\frac{1}{4} \times 4\frac{3}{8}$. *Size of Mount :* $10 \times 7\frac{1}{4}$.

NOTE.—The Plate and Blocks passed into the following three
Printers' hands :

- (1) At the 1860 Sale MESSRS. ADAMS & CO. (*see list in later parts*).
- (2) MESSRS. VINCENT BROOKS, DAY & SON.
- (3) ABRAHAM LE BLOND.



THE END

List of Plates.

Part V.

- Plate XLVIII. H.R.H. Prince Albert.
(Embossed Autograph Stamp Mount.)
- Plate XLIX. Rev. John Wesley.
(Embossed Autograph Stamp Mount.)
- Plate L. The Duke of Wellington.
(Embossed Autograph Stamp Mount.)
- Plate LI. Prince Frederick William of Prussia.
(Embossed Autograph Stamp Mount.)
- Plate LII. The Emperor Napoleon I.
(Embossed Autograph Stamp Mount.)
- Plate LIII. Her Majesty The Queen.
(Embossed Autograph Stamp Mount.)
- Plate LIV. The Siege of Sebastopol.
(Embossed Autograph Stamp Mount.)
- Plate LV. News from Australia.
(Embossed Autograph Stamp Mount.)
- Plate LVI. Traralgon Abbey.
(Embossed Autograph Stamp Mount.)
- Plate LVII. So Tired.
(Embossed Autograph Stamp Mount.)
- Plate LVIII. So Nice.
(Embossed Autograph Stamp Mount.)
- Plate LIX. Me Warm Now.
(Embossed Autograph Stamp Mount.)

PLATE XLVIII.

Title:

H.R.H. Prince Albert.

Date of Issue and Varieties:

1856. 1. Embossed Autograph Stamp Mount.

Lettering as follows—G. BAXTER, Inventor and
Patentee, 11 & 12, Northampton Square.—
HIS ROYAL HIGHNESS PRINCE ALBERT.

See Plate opposite.

Size of Print: $4\frac{1}{2} \times 3$. *Size of Mount:* $7\frac{1}{2} \times 6\frac{1}{4}$.

NOTE.—The Plate and Blocks also passed into the following three
Printers' hands:

- (1) MESSRS. ADAMS & CO., at the 1860 Sale (*see list of
plates and blocks in later parts*).
- (2) MESSRS. VINCENT BROOKS, DAY & SON.
- (3) ABRAHAM LE BLOND.



The Disposal of Baxter's Plates and Blocks in 1860.

ROYAL AND MILITARY PRINTS

£ s. d.

- 43— 3068. **Napoleon I. and Napoleon III.;** consisting of 10000 ENGRAVED STEEL PLATES, and 1 SETS of 10000 ENGRAVED BLOCKS, in STANDING FORMES, FINED WITH MOVABLE TYMPANS, AND READY FOR IMMEDIATE WORKING.

These designs are masterpieces of the Marvellous, and are the best that have ever been produced by the human hand.

Purchased by HOLLAND for 6 0 0

The Plate and Block were afterwards completed by

1. Vincent Brooks, Day & Son.
2. Abraham Le Blond.

SEEDLING BOX PRINTS

- 44— 3097. **Baxter's Regal Miniature Ten Designs;** consisting of 10000 ENGRAVED STEEL PLATE, and ENGRAVED BLOCKS, in STANDING FORMES, FINED WITH MOVABLE TYMPANS, AND READY FOR IMMEDIATE WORKING.

Marvellous designs, and the best that have ever been produced by the human hand.

Purchased by HOLLAND for 20 0 0

The Plate and Block were afterwards completed by

1. Vincent Brooks, Day & Son.
2. Abraham Le Blond.

- 45— 3095. **Baxter's Miniature Ten Designs;** consisting of 10000 ENGRAVED STEEL PLATE, and ENGRAVED BLOCKS, in STANDING FORMES, FINED WITH MOVABLE TYMPANS, AND READY FOR IMMEDIATE WORKING.

These designs are masterpieces of the Marvellous, and are the best that have ever been produced by the human hand, and numbers of useful and ornamental designs, for the purpose of being multiplied to any extent.

Purchased by HOLLAND for 18 0 0

N.B.—Known as The Tartantella Set.

- 46— 3091. **Fairy Scenes, Miniature 10 Designs;** The ENGRAVED STEEL PLATE, and ENGRAVED BLOCKS.

The subjects sell excellently well, and add variety to the numerous designs offered in this collection.

Purchased by HOLLAND for 12 0 0

N.B.—Known as Fairy Scenes and Pas des Trois Sets.

PLATE XLIX.

Title :

Rev. John Wesley.

Date of Issue and Varieties :

1856. 1. Embossed Autograph Stamp Mount.

Lettering as follows—G. BAXTER, Inventor and Patentee, 11 & 12, Northampton Square. —REV. JOHN WESLEY.

See Plate opposite.

Size of Print : Oval $3\frac{1}{2} \times 2\frac{3}{4}$.

Size of Mount : $8 \times 6\frac{1}{2}$.

NOTE.—The Plate and Blocks also passed into the following three Printers' hands :

- (1) MR. FREDERICK PASSMORE, at the 1860 Sale (*see list of his plates and blocks*).
- (2) MESSRS. VINCENT BROOKS, DAY & SON.
- (3) ABRAHAM LE BLOND.



The Disposal of Barter's Plates and Blocks in 1860.

£ s. d.

47— 3090 **Miniature Designs**—*Scriptural*—The ENGRAVED STEEL PLATE, and 8 ENGRAVED BLOCKS.

For beautifully executed and interesting designs from Bible History, especially introduced—Manufacturers—and others, will find that these miniature pictures are denominated in this series in accordance with the illustrations offered.

Purchased by HOLLAND for **15 0 0**

N.B.—Known as Religion—*Leont*—No. 1, 1851.

EXHIBITION PRINTS.

48— 3077 **Mazeppa and other Statuary Cems;**—*consisting of the ENGRAVED STEEL PLATE, 10 ENGRAVED BLOCKS in STANDING FORMES.*

The Picture contains designs of the two Statues known as Mazeppa—*carpeted*—drawn from the Statuary—*Leont*—to illustrate the series—*Leont*—consisting of every variety of Illustration and Manufacture.

Purchased by HOLLAND for **15 0 0**

N.B.—Known as Gem No. 1 of the 1851 Exhibition Series.
The other two Statuaries are—“*Gett*—*Leont*” and
“*Hagar and Ishmael*.”

The Engraved Steel Plate was afterwards only acquired by
Abraham Le Blond.

49— 3084 **The Dog and the Serpent and other Statuary Cems;** —*consisting of the ENGRAVED STEEL PLATE, 10 ENGRAVED BLOCKS in STANDING FORMES.*

Highly finished, and containing the very finest Statuary of “*The Dog
and the Serpent*.” Can be divided into three perfect pictures for Christian purposes.

Purchased by HOLLAND with for **3084 for** **8 0 0**

N.B.—Known as Gem No. 4 of the 1851 Exhibition Series.
The other two Statuaries are—“*Dead Mother, &c.*”
and “*Death of the Stag.*”

The Engraved Steel Plate only was afterwards acquired by
Abraham Le Blond.

PLATE L.

Title :

The Late
Duke of Wellington.

Date of Issue and Varieties :

1853. 1. Embossed Patentee Stamp Mount.

Lettering as follows—G. BAXTER, Patentee,
Great Britain, France, Belgium, Germany, &c.
—THE LATE DUKE OF WELLINGTON.

This Print is commonly known as Wellington
without Arm.

See Plate opposite.

Size of Print : $3\frac{3}{4} \times 2\frac{3}{4}$. *Size of Mount :* $8 \times 6\frac{1}{4}$.

NOTE.—The Plate of Wellington with Arm was sold to MR. WILSON
at the 1860 Sale (*see his list of plates*).



The Disposal of Warter's Plates and Blocks in 1860.

- 50—3093. **Statuary Cems;** consisting of the ENGRAVED STEEL PLATE, 4 ENGRAVED BLOCKS in STANDING FORMES.
A beautiful Copy of the Amazon "Statue" given to the Government of Holland by the Great Exhibition.

£ s. d.

Purchased by HOLLAND for 5 0 0

N.B.—Known as Gen. No. 1 of the 1851 Exhibition Sale.

The Plate and Blocks were afterwards acquired by Abraham Le Blond.

- 51—3098. **View of the Great Exhibition (Exterior);** consisting of the ENGRAVED STEEL PLATE, 12 ENGRAVED BLOCKS in STANDING FORMES.

An interesting record of the proceedings of the year 1851.

Purchased by HOLLAND for 5 0 0

The Plate and Blocks were afterwards acquired by Abraham Le Blond.

RELIGIOUS PRINTS OTHER THAN BANCROTTYPES

- 52—3088. **"The Third Day";** consisting of the ENGRAVED STEEL PLATE, 12 ENGRAVED BLOCKS in STANDING FORMES, FINED WITH ALKALI, TYPECASE, AND READY FOR IMMEDIATE WORKING.

The production is a record of a great Third Day Convention of the Christian World, and forms the nucleus of a splendid and most interesting sale and contrivance machine. The time of the convention was in the late Lord Northwick's Gallery.

Purchased by HOLLAND for 19 0 0

The Plate and Blocks were afterwards acquired by:

1. Vincent Brooks, Day & Son.
2. Abraham Le Blond.

- 53—3092. **The Descent from the Cross;** consisting of the ENGRAVED STEEL PLATE, 14 ENGRAVED BLOCKS in STANDING FORMES.

This is a genuine copy of the magnificent printing by Robens in Antwerp Cathedral. It is a great favourite with the public, and must contain a standard work.

Purchased by HOLLAND for 23 0 0

The Plate and Blocks were afterwards acquired by:

- (1) Vincent Brooks, Day & Son.
- (2) Abraham Le Blond.

PLATE LI.

Title :

Prince Frederick Wm.
of Prussia.

Date of Issue and Varieties :

1858. 1. Embossed Autograph Stamp-Mount.

Lettering as follows—G. BAXTER, Inventor and
Patentee, 11 & 12, Northampton Square.—
PRINCE FREDERICK WM. OF PRUSSIA.

See Plate opposite.

Size of Print : $4\frac{1}{2} \times 3\frac{1}{4}$.

Size of Mount : $7\frac{1}{2} \times 6$.

NOTE. —The Plate and Blocks passed into MR. SEDGWICK'S hands
at the 1866 Sale *see list of plates and blocks in later
parts*.



The Disposal of Barter's Plates and Blocks in 1860.

54. 8104. **The Saviour Blessing Bread;** consisting of 12
ENGRAVED STEEL PLATE, 12 ENGRAVED BLOCKS of STANDING
FORMS.

This beautiful picture is printed on a separate Metal Engraving Plate, and
and is printed on a separate Metal Engraving Plate.

Published by H. B. BARNES & CO. 12 0 0

The Plate and Block were afterwards available to

- 1. American Bible, Day & Son;
- 2. American Bible, Day & Son;

THE PLANT.

Including the following Presses, Plates, and Blocks, and the
Baker, and the whole of the plant, will be found in the list of
which of the following Machinery, Tools, & Accessories, and the
for a COLOUR PRINTING ESTABLISHMENT, WITH BENCHES AND TABLES
for the purpose of printing, and the whole of the plant, will be found in the list of
also the advantage of having the plant, and the whole of the plant, will be found in the list of
KNOX & CO. ESTABLISHMENT.

COLOUR PRINTING OFFICE.

POWERFUL STANDING PRESS, Plates, and Blocks, and the whole of the plant, will be found in the list of
Dog, of St. Bernard, and other large pictures, and the whole of the plant, will be found in the list of

STRONG STANDING PRESS, Plates, and Blocks, and the whole of the plant, will be found in the list of

TWO COLOUR'S PATENT PRESS, Plates, and Blocks, and the whole of the plant, will be found in the list of

STANDING PRESS, Plates, and Blocks, and the whole of the plant, will be found in the list of

TWO SMALL ALLEN PRESSES, and Stands, Plates, and Blocks, and the whole of the plant, will be found in the list of
for small work.

A 30in. WOODEN GLAZING PRESS, iron top Roller, strong figure, and the lower
ditto, inverted motion, used either for Glazing, or Steel Plate Printing, also
THREE LARGE STEEL PLATES FOR GLAZING.

An 18in. IRON GLAZING PRESS, iron bed, powerful wheel and pinion motion,
double handle, fitted with BENCH AND GAS APPARATUS FOR HEATING STEEL
PLATES.

A very POWERFUL EMBOSSEING PRESS; nearly new, mounted on strong
wooden stand.

Four Wooden Benches; four Deal Tables; Desk on Stand; Writing Table,
covered with Zinc; and large Wooden Cupboard.

PLATE LII.

Title :

The Emperor Napoleon I.

Date of Issue and Varieties :

1853. 1. Embossed Autograph Stamp Mount.

Lettering as follows -G. BAXTER, Inventor and
Patentee, 11 & 12, Northampton Square—THE
EMPEROR NAPOLEON I.

See Plate opposite.

Size of Print : 4 $\frac{1}{4}$ x 3.

Size of Mount : 8 x 6 $\frac{1}{4}$.

NOTE. The Plates and Blocks passed into the following three
Printers' hands:

- (1) MR. SAMUEL HOLLAND, at the 1860 Sale (*see list of
plates and blocks*).
- (2) MESSRS. VINCENT BROOKS, DAY & SON.
- (3) ABRAHAM LE BLOND.



The Disposal of Barter's Plates and Blocks in 1860.

About 20 SLABS of Col. Glass, of various sizes, MILLERS of various sizes, Mallets and Shooting Sticks, CUTTERS, &c.

Fine Stone and about 50 feet of Piping.

About three dozen Dies for Cutting Prints, of various sizes.

A number of Plain Stereotype Plates, of various sizes, Gas Fittings, &c.

STEEL PLATE PRINTING ROOM

A 30 in. Deep FLY WHEEL Press, 7 in. wide in the bed, for plates, in use on travellers, very powerful.

A 30 in. Bed Press, a wooden roller, mounted on a cast-iron frame, with bench, gas heater, and tugger.

TWENTY MAHAGANY PLATES.

A Pair of 10 in. Deep SCREW PRESSES, 7 in. x 14 in. for solid Stock.

CAPITAL COLLET MILL, with rollers, screw, and double handle.

CUTTING STONE, a Stand, and MILLER. Gas Fittings, &c.

MOUNTING ROOM

Fitted with partition Bench, and containing MOUNTING GLASS, Glue Pot, &c., and large RACK for drying mounted work.

EMBOSSING AND PACKING ROOM

Long Bench for Packing.

TWO CAPITAL EMBOSSING PRESSES, fitted on Stand.

THREE CUTTING MACHINES.

BENCH, Shelf, Gas Fittings, &c.

COMPOSITION ROLLER AND WETTING ROOM

PAIR OF IRON BOILERS, of iron framework, and fitted with Gas, for preparing COMPOSITION for ROLLERS used in the PATENT PROCESS of COLOUR PRINTING.

SEVENTEEN BRASS MOULDS for casting of various size rollers.

EIGHTY FRAMES, STOCKS, &c., to correspond.

WETTING TROUGH, LINED WITH ZINC and FITTINGS, also large WETTING BOARDS, DEAL TABLE, Gas Fittings, &c.

STORE ROOM

FITTED WITH PARTITIONED SHELVES FOR STOCK.

PLATE LIII.

Title :

Her Majesty
The Queen.

Date of Issue and Varieties :

1848. 1. Embossed Autograph Stamp Mount.
(Gold Border).

Lettering as follows—G. BAXTER, Inventor and Patentee, 11 & 12, Northampton Square.—HER MAJESTY THE QUEEN.

Signed in the body of the Plate Baxter's Patent Oil/Printing, 11, Northampton Sq.

See Plate opposite.

This Print was first issued with Prince Albert in Harrison Corbett Wilson's *England's Queen and Prince Albert of Saxe-Coburg and Gotha*. A poem in two Cantos. London: Longman & Co., and Simpkin, Marshall & Co. N.D. [1849.]

It was then separately issued on Mount with Baxter's Printed Red Stamp in bottom left-hand corner.

Such was the popularity of this Print that *as illustration* shows it was issued during the currency of Baxter's Autograph Stamp, 1854-1860.

Size of Print : $5\frac{7}{8} \times 3\frac{7}{8}$.

Size of Mount : $10 \times 7\frac{3}{4}$.

NOTE.—The Plate and Blocks were purchased at the 1860 Sale by Mr. Frederick Passmore (*see list of his Plates and Blocks*).
The 1860 Sale Catalogue states that upwards of 500,000 Copies of this print have been sold.



The Disposal of Barter's Plates and Blocks in 1860.

COUNTING HOUSE

MAHOGANY COUNTERS, AND TWO MAHOGANY DESKS, Table Surface, long
with SPECIMEN PICTURES FOR SHOW.

LARGE ORNAMENTAL GOLD FRAME, SHEET OF SPECIMEN PICTURES FOR SHOW.

Range of Copiers and, and a number of Stock, Gold Frames, &c.

STUDY

MAHOGANY DESK, WITH DRAWERS AND SEAT.

MAHOGANY SIDE BOARD, WITH DRAWING DESK, and MAHOGANY TABLE.

THE DOGS OF ST. BERNARD, mounted in Gilt Frame (sample).

THE PARTING LOOK, mounted in Gilt Frame (sample).

LARGE GILT FRAME, containing a number of smaller mounted pictures.

ANOTHER LARGE GILT FRAME, containing a number of smaller mounted pictures, and a number of other Pictures (sample).

The whole Sold in one Lot and one Picture sold by Mr. H. Campbell for **£1,000.**

PLATE LIV.

Title :

The Siege of Sebastopol.

Date of Issue and Varieties :

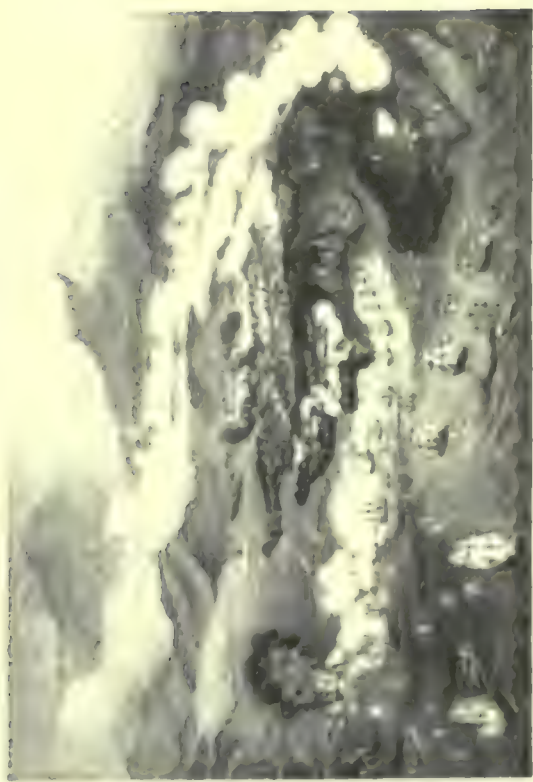
1854. 1. **Embossed Autograph Stamp Mount.**

Lettering as follows—G. BAXTER, Inventor and
Patentee, 11 & 12, Northampton Square.—THE
SIEGE OF SEBASTOPOL.

See Plate opposite.

Size of Print : 6 $\frac{1}{8}$ x 12. *Size of Mount :* 10 x 7 $\frac{1}{4}$.

NOTE. The Plate and Blocks were acquired by Messrs. ADAMS &
Co. at the 1866 Sale *see list of plates and blocks*.



The Disposal of Barter's Plates and Blocks in 1860.

The Plates and Blocks purchased by Messrs. Adams & Co.,
Printers, 54, Goswell Street, Aldersgate Street, London, E.C.

PICTURE PRINTS, LANDSCAPES, &c.

- 55— 3046. **Circassian Lady at the Bath;** consisting of the
ENGRAVED STEEL PLATE, 10 ENGRAVED BLOCKS in STAND-
ING FORMES, &c. of the Block in 2 Colours.
Extensive sale for engraving and use in printing.

£ s. d.

Purchased by ADAMS & CO. for 4 4 0

The Plate and Block were afterward acquired by

1. Vincent Brooks, Day & Son;
2. Abraham Le Blond.

- 56— 3013. **"Come Pretty Robin";** consisting of the ENGRAVED
STEEL PLATE, 9 ENGRAVED BLOCKS in STANDING FORMES,
FINED WITH MEZBLA LITHOGRAPH, AND READY FOR IMMEDIATE
WORKING.

This is a most attractive subject, popular among the people, and a
valuable picture for sale and use in printing, engraving, and so forth.

Purchased by ADAMS & CO. for 16 16 0

The Plate and Block were afterward acquired by

1. Vincent Brooks, Day & Son;
2. Abraham Le Blond.

- 57— 3058. **Lake Luggellaw, etc.** 3 Subjects, consisting of
the ENGRAVED STEEL PLATE, 8 ENGRAVED BLOCKS in STAND-
ING FORMES.

Got up with the most exact and minute engraving, and is in demand
yearly for manufacturers, and for the purpose of Album, Scrap Books, &c.

Purchased by ADAMS & CO. for 5 5 0

The other two Subjects were: 1. Crossing The Brook;
2. The Little Gardeners.

- 58— 3055. **Richmond Hill, etc.;** consisting of the ENGRAVED
STEEL PLATE, 11 ENGRAVED BLOCKS in STANDING FORMES.

Four views of well-known spots, recognized by tourists from their extreme
fidelity, in great demand for general illustration, manufacturers, &c.

Purchased by ADAMS & CO. for 5 5 0

The other three Subjects were: 1. View from Harrow-on-the-
Hill; (2) Richmond Bridge; (3) View from Windsor Forest.

PLATE LV.

Title :

News from Australia.

Date of Issue and Varieties :

1854. 1. Embossed Autograph Stamp Mount.

Lettering as follows—G. BAXTER, Inventor and
Patentee, 11 & 12, Northampton Square.—
NEWS FROM AUSTRALIA.

Signed in body of plate in left-hand corner—
Published May 10th, 1854 / by G. Baxter /
Proprietor and Patentee / London.

See Plate opposite.

Size of Print : 6 × 12.

Size of Mount : 9¼ × 7¼.

NOTE.—The Plates and Blocks passed into the following three
Printers' hands :

- (1) MR. WILLIAM J. SHEPHERD, at the 1860 Sale (*see list
of plates and blocks*).
- (2) MESSRS. VINCENT BROOKS, DAY & SON.
- (3) ABRAHAM LE BLOND.



The Disposal of Barter's Plates and Blocks in 1860.

£ s. d.

- 59—3011 **Red Riding Hood;** consisting of the ENGRAVED STEEL PLATE, 8 ENGRAVED BLOCKS in STANDING FORMES, FINED WITH MOVABLE TYMPANS, AND READY FOR IMMEDIATE WORKING.

An artistic subject, and one of the most beautiful and popular of the present day, and consequently in large demand.

Purchased by ADAMS & CO. for

12 12 0

The Plate and Blocks were afterwards acquired by:

1. Vincent Brooks, Day & Son.
2. Abraham Le Blond.

- 60—3097 **"Short Change";** consisting of the ENGRAVED STEEL PLATE, 9 ENGRAVED BLOCKS in STANDING FORMES, FINED WITH MOVABLE TYMPANS, AND READY FOR IMMEDIATE WORKING.

A novel, interesting, and beautiful subject, and one of the most popular of the present day, and consequently in large demand. The artist who does not appreciate its value, and who does not appreciate its popularity, is a great loss to the engraving trade. The artist who does not appreciate its value, and who does not appreciate its popularity, is a great loss to the engraving trade. The artist who does not appreciate its value, and who does not appreciate its popularity, is a great loss to the engraving trade.

Purchased by ADAMS & CO. for

16 16 0

The Plate and Blocks were afterwards acquired by:

1. Vincent Brooks, Day & Son.
2. Abraham Le Blond.

- 61—3000 **"So Nice";** consisting of the ENGRAVED STEEL PLATE, 8 ENGRAVED BLOCKS in STANDING FORMES, FINED WITH MOVABLE TYMPANS, AND READY FOR IMMEDIATE WORKING.

An excellent representation of a scene in the life of the people, and one of the most popular of the present day, and consequently in large demand. The artist who does not appreciate its value, and who does not appreciate its popularity, is a great loss to the engraving trade.

Purchased by ADAMS & CO. for

18 18 0

The Plate and Blocks were afterwards acquired by:

1. Vincent Brooks, Day & Son.
2. Abraham Le Blond.

- 62—3018 **The Fruit Girl of the Alps;** consisting of the ENGRAVED STEEL PLATE, 11 ENGRAVED BLOCKS in STANDING FORMES, FINED WITH MOVABLE TYMPANS, AND READY FOR IMMEDIATE WORKING.

This picture is copied from the work of an eminent foreign painter (Huet). Much admired by the public, and is in constant demand.

Purchased by ADAMS & CO. for

65 0 0

The Plate and Blocks were afterwards acquired by:

- (1) Vincent Brooks, Day & Son.
- (2) Abraham Le Blond.

PLATE LVI.

Title :

Tintern Abbey.

Date of Issue and Varieties :

1850. 1. Printed Red Stamp Mount.

Lettering in Colours—TINTERN ABBEY. Printed in Oil Colours by G. BAXTER, The Inventor and Patentee, XI Northampton Square. *Underneath Stamp*—Licenses granted to work the Process.

See Plate opposite.

Size of Print : $3\frac{1}{2} \times 2\frac{1}{4}$.

Size of Mount : $6\frac{3}{4} \times 4\frac{3}{4}$.

NOTE.—This is one of the five prints to be found in Suttaby's Le Souvenir for 1850.



Chronology of Barter's Works with 1920 Auction Values.

YEAR.	NAME OF PRINT AND ISSUE.	1920 AUCTION VALUE.		
		£	s.	d.
1847	Nuremberg, Bavaria.			
	<i>Pocket Books:</i> SUTTABY'S LE SOUVENIR, 1847			
	POCKET BOOK PRINT	4	15	0
	BLUE LINE MOUNT			
	River Scene, Holland.			
	<i>Pocket Books:</i> SUTTABY'S LE SOUVENIR, 1847			
	POCKET BOOK PRINT	4	5	0
	STAMP MOUNT			
	BLUE LINE MOUNT			
	View in Maderia			
	POCKET BOOK PRINT			
	<i>Pocket Books:</i> RELIGIOUS TRAVEL SOCIETY'S SCRIPTURE POCKET BOOK, 1847			
	POCKET BOOK PRINT.	19	0	0
	Crossing the Brook.			
	<i>Pocket Books:</i> SUTTABY'S THE SOVEREIGN POCKET BOOK, 1847			
	SUTTABY'S LE SOUVENIR, 1847			
	POCKET BOOK PRINT	1	7	6
	STAMP MOUNT	2	0	0
	The Little Gardeners.			
	<i>Pocket Books:</i> SUTTABY'S MARSHALL'S CABINET OF FASHION, 1847			
	SUTTABY'S LE SOUVENIR, 1847			
	POCKET BOOK PRINT.	2	10	0
	STAMP MOUNT.	2	10	0

[Continued from Part IV.]

PLATE LVII.

Title :

So Tired.

Date of Issue and Varieties :

1853. 1. Embossed Scroll Stamp Mount.

Lettering as follows—Printed in Oil Colours by
BAXTER, The Inventor and Patentee, 11 & 12,
Northampton Square.—SO TIRED.

See Plate opposite

Size of Print : 6 x 4. *Size of Mount :* 9 x 6 $\frac{3}{4}$.

NOTE.—The Plate and Blocks passed into the following three
Printers' hands :

1. At the 1860 Sale MR. SAMUEL HOLLAND (*see list of
plates and blocks*).
- (2) MESSRS. VINCENT BROOKS, DAY & SON.
3. ABRAHAM LE BLOND.



Chronology of Barter's Works with 1920 Auction Values.

YEAR.	NAME OF PRINT AND ISSUE.	1920 AUCTION VALUE.
		£ s. d.
1847	Yggdrasil. <i>Frontispiece to:</i> M. Mallet's "NORTHERN ANTIQUITIES, OR AN HISTORICAL ACCOUNT OF THE MANNERS, CUSTOMS, ETC., OF THE ANCIENT SCANDINAVIANS." Edited by H. G. Liddell, 1847.	0 7 6
	Her Majesty's Marine Residence, Isle of Wight. <i>Frontispiece to:</i> "CHILD'S COMPANION AND JUVENILE LEXICON FOR," 1847.	0 9 0
1848	The Wesleyan Chapel, Popham's Broadway, Madras <i>Frontispiece to:</i> THE WESLEYAN JUVENILE OFFERING FOR 1848.	0 5 0
	The Bride (small). <i>Pocket book.</i> SUTCLIFF'S TEA SOUVENIR FOR 1848.	
	POCKET BOOK PRINT	7 17 6
	ORIGINAL LEATHER CASE	12 12 0
	The Conchologists (small). POCKET BOOK PRINT.	3 15 0
	The Andalusians. POCKET BOOK PRINT	5 0 0
	Claremont. POCKET BOOK PRINT.	1 12 6
	Chalees Satoon (small). POCKET BOOK PRINT	2 10 0

[This Pocket Book in original leather binding contain-
ing "The Small Bride," "The Andalusians," "Concholo-
gists," "Claremont," and "Chalees Satoon" fetched
£23, July, 1920.]

PLATE LVIII.

Title :

So Nice.

Date of Issue and Varieties :

1852. 1. Embossed Scroll Stamp Mount.

Lettering as follows Printed in Oil Colours by
BAXTER, The Inventor and Patentee, 11 & 12,
Northampton Square — SO NICE.

See Plate opposite.

Size of Print : $5\frac{1}{2} \times 4$.

Size of Mount : $8 \times 6\frac{1}{4}$.

NOTE. —The Plate and Blocks passed into the following three
Printers' hands:

1. At the 1866 Sale MESSRS. ADAMS & CO. *see list of plates and blocks.*
2. MESSRS. VINCENT BROOKS, DAY & SON.
3. ABRAHAM LE BLOND.

*This print was kindly lent for reproduction by Mr. F. Wrench,
Leamington Spa.*



Chronology of Barter's Works with 1920 Auction Values.

YEAR.	NAME OF PRINT AND ISSUE.	1920 AUCTION VALUE.		
		£	s.	d.
1848	England's Queen, or Her Most Gracious Majesty the Queen.			
	His Royal Highness Prince Albert.			
	<i>Frontispiece to:</i> HARRISON, GEORGE WILSON'S <i>Illustrations of the New Testament</i> . Second Edition, 1844. N.D. Longman & Co. and Simpkin, Marshall & Co.			
	Book, Coloured. N. R. and 1/2. Paper, STAMP MOUNT	5	5	0
	The Fisherman's Home.			
	<i>Pocket Book.</i> SUTCLIFFE'S LITTLE ALPHABET FOR 1847.			
	Pocket Book, PRINT	3	0	0
	STAMP MOUNT, PRINT	2	15	0
	London, from Greenwich Observatory.	0	10	6
	<i>Frontispiece to:</i> CHILD'S COMPANION, 1848.			
	Duke of Buccleuch's Residence, Richmond.			
	<i>Pocket Book.</i> SUTCLIFFE'S MARSHALL'S TABLES, DAILY REMEM- BRANCE FOR 1848.			
	Pocket Book, PRINT	1	5	0
	Temples of Philae, Egypt.			
	<i>Pocket Book.</i> RELIGIOUS TRACT SOCIETY'S POCKET BOOK FOR 1848.			
	POCKET BOOK, PRINT.	4	14	6
	Parhelion.	2	0	0
	<i>Frontispiece to:</i> REV. J. MILNER'S "ASTRONOMY AND SCRIPTURE."			

List of Plates.

Part VI.

Plate LX.	Lake Lucerne, Switzerland. <i>L. Lucerne. Lucerne. Lucerne. Lucerne.</i>
Plate LXI.	The First Lesson. <i>First Lesson. First Lesson. First Lesson.</i>
Plate LXII.	The Mountain Stream. <i>Mountain Stream. Mountain Stream. Mountain Stream.</i>
Plate LXIII.	The Boatmen. <i>Boatmen. Boatmen. Boatmen. Boatmen.</i>
Plate LXIV.	The Gardeners' Shop. <i>Gardeners' Shop. Gardeners' Shop. Gardeners' Shop.</i>
Plate LXV.	Return from Prison. <i>Return from Prison. Return from Prison. Return from Prison.</i>
Plate LXVI.	St. Robert's Pool. <i>St. Robert's Pool. St. Robert's Pool. St. Robert's Pool.</i>
Plate LXVII.	The Arctic Expedition. <i>Arctic Expedition. Arctic Expedition. Arctic Expedition.</i>
Plate LXVIII.	River Canoe, Canada. <i>River Canoe. River Canoe. River Canoe.</i>
Plate LXIX.	River Scene, Holland. <i>River Scene. River Scene. River Scene.</i>
Plate LXX.	Maiden Jenny Land. <i>Maiden Jenny Land. Maiden Jenny Land. Maiden Jenny Land.</i>
Plate LXXI.	Maiden Jenny Land. <i>Maiden Jenny Land. Maiden Jenny Land. Maiden Jenny Land.</i>

PLATE LX.

Title:

Lake Lucerne,
Switzerland.

Date of Issue and Varieties:

1857. 1. Embossed Autograph Stamp Mount.

Lettering as follows—G. BAXTER, Inventor and
Patentee, 11 & 12, Northampton Square.—
LAKE LUCERNE, SWITZERLAND.

Signed in the body of the Plate: Published
June 20th, 1857, by G. BAXTER Proprietor and
Patentee, London.

See Plate opposite

Size of Print: 15 x 10 $\frac{1}{2}$. *Size of Mount:* 22 $\frac{1}{2}$ x 16 $\frac{1}{2}$.

NOTE.—The Plate and Blocks also passed into the following three
Printers' hands:

- (1) MR. WILLIAM J. SHEPHERD, at the 1860 Sale (*see list
of plates and blocks*).
- (2) MESSRS. VINCENT BROOKS, DAY & SON.
- (3) ABRAHAM LE BLOND.



The Disposal of Harter's Plates and Blocks in 1860.

PICTURE PRINTS, LANDSCAPES, &c.

- 63—3019. **The Lover's Letter Box;** consisting of the ENGRAVED STEEL PLATE & ENGRAVED BLOCKS in STANDING FORMES, FINED WITH MONARCH TYPERS, AND READY FOR IMMEDIATE WORKING.

This production is a fine example of the art of engraving, and is a valuable addition to the collection of the Harter's Plates and Blocks, which has been created by the most eminent engravers of the age, and is a valuable work and contains a large number of the most beautiful designs.

Purchased by ADAMS & CO. for **120 0 0**

The Plate and Block were afterwards acquired by:

1. Vincent Brooks, Day & Son.
2. Abraham Le Blond.

ROYAL AND MILITARY PRINTS.

- 64—3068). **Her Majesty the Queen;** consisting of the ENGRAVED STEEL PLATE & ENGRAVED BLOCKS in STANDING FORMES, FINED WITH MONARCH TYPERS, AND READY FOR IMMEDIATE WORKING.

This portrait is a fine example of the art of engraving, and is a valuable addition to the collection of the Harter's Plates and Blocks, which has been created by the most eminent engravers of the age, and is a valuable work and contains a large number of the most beautiful designs.

Purchased by ADAMS & CO. for **2 2 0**

The Plate and Block were afterwards acquired by:

1. Vincent Brooks, Day & Son.
2. Abraham Le Blond.

- 65—3069). **His Royal Highness the Prince Consort;** consisting of the ENGRAVED STEEL PLATE & ENGRAVED BLOCKS in STANDING FORMES, FINED WITH MONARCH TYPERS, AND READY FOR IMMEDIATE WORKING.

This portrait is a fine example of the art of engraving, and is a valuable addition to the collection of the Harter's Plates and Blocks, which has been created by the most eminent engravers of the age, and is a valuable work and contains a large number of the most beautiful designs.

Purchased by ADAMS & CO. for **1 1 0**

The Plate and Blocks were afterwards acquired by:

- (1) Vincent Brooks, Day & Son.
- (2) Abraham Le Blond.

- 66—3036). **View of Sebastopol** (during the Bombardment); consisting of the ENGRAVED STEEL PLATE, 8 ENGRAVED BLOCKS in STANDING FORMES.

Purchased by ADAMS & CO. for **6 0 0**

PLATE LXI.

Title :

The First Lesson.

Date of Issue and Varieties :

1855. 1. Embossed Autograph Stamp Mount.

Lettering as follows—G. BAXTER, Inventor and Patentee, 11 & 12, Northampton Square.—THE FIRST LESSON.

Signed in body of Plate, right-hand corner :
Published March 28th, 1855, By G. BAXTER,
Proprietor and Patentee, London.

See Plate opposite.

Size of Print : $8\frac{1}{2} \times 6\frac{1}{2}$.

Size of Mount : $11\frac{1}{4} \times 9\frac{1}{4}$.

NOTE.—The Plate and Blocks also passed into the following three Printers' hands :

- (1) MESSRS. WILLIAM WILSON & CO., at the 1860 Sale
see list of plates and blocks.
- (2) MESSRS. VINCENT BROOKS, DAY & SON.
- (3) ABRAHAM LE BLOND.



The Disposal of Barter's Plates and Blocks in 1860.

EXHIBITION PRINTS

- 67 3045 **Crystal Palace, Sydenham** *General View, as with the Fountain, consisting of the ENGRAVED STEEL PLATE, 8 ENGRAVED BLOCKS in STANDING FORMS.*
From drawing made by the artist.

Purchased by ADAMS & CO. for **5 0 0**

The Plate and Block were afterward acquired by
1. Vincent Brook, Dea. & Son,
2. Abraham Le Blanc.

- 68 3060 **View of the Great Exhibition** *Interior, consisting of the ENGRAVED STEEL PLATE, 10 ENGRAVED BLOCKS in STANDING FORMS.*

A general view of the interior of the Great Exhibition, published with every regard to correctness and detail.

Purchased by ADAMS & CO. for **7 7 0**

- 69 3063 **Sabrina, and other Statuary Ccms;** *consisting of the ENGRAVED STEEL PLATE and 6 ENGRAVED PLATES in STANDING FORMS.*

This portion contains the beautiful statue of Sabrina, with others, and can be divided so as to suit any particular collection of statues. No expense or difficulty of engraving or etching is spared to render the subject the most perfect in drawing which was published.

Purchased by ADAMS & CO. for **5 5 0**

NEEDLE-BOX PRINTS

- 70 3048 **Flowers;** *consisting of the ENGRAVED STEEL PLATE, 9 ENGRAVED BLOCKS in STANDING FORMS.*

In 3 divisions, consisting of 4, 3, and 2 groups, highly finished and well suited for all purposes of manufacturing or illustration.

Purchased by ADAMS & CO. for **3 3 0**

N.B.—Known as Queen's Floral Needle-Box Set.

PLATE LXII.

Title :

The Mountain Stream.
(Indians Reposing.)

Date of Issue and Varieties :

1856. 1. Embossed Autograph Stamp Mount.

Lettering as follows—G. BAXTER, Inventor and Patentee, 11 & 12, Northampton Square.—THE MOUNTAIN STREAM (Indians Reposing).

Signed in body of Plate, left-hand corner :
Published Feby. 25th, 1856, by G. BAXTER,
Proprietor and Patentee/London.

See Plate opposite.

Size of Print : $11\frac{3}{4} \times 11$. *Size of Mount :* $19\frac{1}{2} \times 15$.

NOTE.—The Plate and Blocks also passed into the following three Printers' hands:

- (1) MESSRS. WILLIAM WILSON & CO., at the 1860 Sale
(see list of plates and blocks).
- (2) MESSRS. VINCENT BROOKS, DAY & SON.
- (3) ABRAHAM LE BLOND



The Disposal of Harter's Plates and Blocks in 1860.

NEEDLE BOX PRINTS *continued*

- 71—3031 **Miniature Ten Designs** (Miss Queen, 1857), consisting of the ENGRAVED STEEL PLATE, 8 ENGRAVED BLOCKS in STANDING FORMS, FIXED WITH MORGAN'S TYMPAN, AND READY FOR IMMEDIATE WORKING.

These beautiful illustrations are intended for use in the Needle Box, and they are used very largely for instructing young ladies in the art of needlework.

Published by ADAMS & CO. *London*

£ s. d.

25 0 0

RELIGIOUS PRINTS (OTHER THAN BIBLES, &c.)

- 72—3029 **The Birth of the Saviour;** consisting of the ENGRAVED STEEL PLATE, 14 ENGRAVED BLOCKS in STANDING FORMS, FIXED WITH MORGAN'S TYMPAN, AND READY FOR IMMEDIATE WORKING.

This work, representing the birth of our Lord, is intended for use in the Needle Box, and is used each year to illustrate the birth of the Saviour, and is a valuable and beautiful contribution.

Published by ADAMS & CO. *London*

20 0 0

The Plate and Blocks were formerly supplied by:

- 1. Vincent Brook, Day & Son
- 2. Abraham Le Blond

PLATE LXIII.

Title :

The Bridesmaid.

Date of Issue and Varieties :

1855. 1. Embossed Autograph Stamp Mount.

Lettering as follows—G. BAXTER, Inventor and Patentee, 11 & 12, Northampton Square.—THE BRIDESMAID.

Signed in body of Plate, left-hand corner :
Published May 19th, 1855, /By G. BAXTER, Proprietor and Patentee, 'London.

See Plate opposite.

Size of Print : 15 x 10 $\frac{1}{2}$. *Size of Mount :* 22 $\frac{1}{2}$ x 17 $\frac{1}{2}$.

NOTE.—The Plate and Blocks passed into the following three Printers' hands :

(1) MR. WILLIAM J. SHEPHERD, at the 1860 Sale (*see list of plates and blocks*).

(2) MESSRS. VINCENT BROOKS, DAY & SON.

(3) ABRAHAM LE BLOND.



The Disposal of Barter's Plates and Blocks in 1860.

The Plates and Blocks purchased by Mr. Frederick
Passmore, Printer, 124, Cheapside, London, E.C.

PICTURE PRINTS, LANDSCAPES, &c.

- 73— 3105. **Cleopatra (Queen of Egypt);** consisting of the
ENGRAVED STEEL PLATE, 11 ENGRAVED BLOCKS in STANDING
FORMES.

This picture represents the well known incident in Cleopatra's life, the
death of her paramour Antony, due to her own treachery, as she lay
to her bosom.

Purchased by PASSMORE for £ 6 0 0

The Plate only was afterwards acquired by Abraham Le Blond.

- 74— 3002. **St. Paul's Cathedral;** consisting of the ENGRAVED
STEEL PLATE, 8 ENGRAVED BLOCKS in STANDING FORMES.

This view of the great Cathedral was sketched during the lifetime of the
late Duke of Wellington. The scene in the picture is not confined to the
cathedral alone, but is a subject of great interest, as it is regarded as an
excellent view of one of the sights of London.

Purchased by PASSMORE for £ 3 3 0

More commonly known as "Funeral of the late Duke
Wellington." The Plate only afterwards passed into
Abraham Le Blond's hand.

- 75— 3000. **Portrait of Jenny Lind;** consisting of the ENGRAVED
STEEL PLATE, 11 ENGRAVED BLOCKS in STANDING FORMES.

A correct portrait of the famous Pinner Dancer.

Purchased by PASSMORE for £ 1 16 0

The Plate only was acquired by Abraham Le Blond.

- 76— 3053. **Puss Napping;** consisting of the ENGRAVED STEEL
PLATE, 4 ENGRAVED BLOCKS in STANDING FORMES.

An unmistakable portrait of favourite "Tom," drawn from life, and
constantly in demand.

Purchased by PASSMORE for £ 5 0 0

The Plate and Blocks were afterwards acquired by:

- (1) Vincent Brooks, Day & Son.
- (2) Abraham Le Blond.

PLATE LXIV.

Title :

The Gardener's Shed.

Date of Issue and Varieties :

1856. 1. Embossed Autograph Stamp Mount.

Lettering as follows—G. BAXTER, Inventor and Patentee, 11 & 12, Northampton Square—THE GARDENER'S SHED, from a painting by V. BARTHOLOMEW, Esq.

Signed in body of Plate, left-hand corner :
Published April 16th, 1856 By GEORGE BAXTER
/Proprietor and Patentee,/11 & 12, Northampton Square,/London.

See Plate opposite.

Size of Print : 15 x 11. *Size of Mount :* 19 $\frac{1}{2}$ x 14 $\frac{3}{4}$.

NOTE.—The Plate and Blocks passed into the following three Printers' hands :

- (1) MR. WILLIAM J. SHEPHERD, at the 1860 Sale (*see list of plates and blocks*).
- (2) MESSRS. VINCENT BROOKS, DAY & SON.
- (3) ABRAHAM LE BLOND.



The Disposal of Barter's Plates and Blocks in 1860.

PICTURE PRINTS, LANDSCAPES, &c.

£ s. d.

- 77— 3050. **Lord Nelson and the late Sir Robert Peel.** The ENGRAVED STEEL PLATE, ENGRAVED BLOCKS in STANDING FORMES, &c. OF THE LOCKS OF THE CHASE.

Lifelike portraits of these eminent men, and Lord Peel, the best authorities and highly finished.

Purchased by PASSMORE for

3 0 0

The Prints and Blocks were afterwards acquired by:

1. Vincent Brooks, Day & Son.
2. Abraham Le Blond.

- 78— 3030. **Summer and the Condoletta;** consisting of the ENGRAVED STEEL PLATE, 10 ENGRAVED BLOCKS in STANDING FORMES.

Highly finished, in most demand for Manufacturers and other illustrative purposes.

Purchased by PASSMORE for

8 0 0

Two Pictures: Summer and La Brindina and the Condoletta. The Plate only was afterwards acquired by Abraham Le Blond.

- 79— 3032. **Portrait of the Rev. John Wesley;** consisting of the ENGRAVED STEEL PLATE, 10 ENGRAVED BLOCKS in STANDING FORMES, FIXED WITH MOVABLE TYMPANS, AND READY FOR IMMEDIATE WORKING.

This portrait is the only one which has been produced from the original miniature ever printed, and is executed in the best manner. The original is in the possession of the Wesleyan Methodist Society, and is much prized by that body. It is highly patronized throughout the World.

Purchased by PASSMORE for

8 0 0

The Plate and Blocks were afterwards acquired by:

1. Vincent Brooks, Day & Son.
- (2) Abraham Le Blond.

- 80— 3020. **The Bride;** consisting of the ENGRAVED STEEL PLATE, 12 ENGRAVED BLOCKS in STANDING FORMES, FIXED WITH MOVABLE TYMPANS, AND READY FOR IMMEDIATE WORKING.

A very pretty female portrait, much admired, suitable for the illustrating of almost any works of Manufacturers, and must continue to command an enormous sale.

Purchased by PASSMORE for

6 0 0

The Plate and Blocks were afterwards acquired by:

- (1) Vincent Brooks, Day & Son.
- (2) Abraham Le Blond.

PLATE LXV.

Title :

Returning from Prayer.

Date of Issue and Varieties :

1855. 1. Embossed Autograph Stamp Mount.

Lettering as follows—G. BAXTER, Inventor and Patentee, 11 & 12, Northampton Square.—
RETURNING FROM PRAYER.

Signed in body of Plate, left-hand corner :
Published Oct. 1st, 1855/By G. BAXTER, /Pro-
prietor and Patentee, /London.

Also on Music as follows :

- (1) Jullien's Album for 1856.
- (2) Vespers by Lindahl.

See Plate opposite.

Size of Print : $5\frac{3}{4} \times 4\frac{1}{4}$.

Size of Mount : $9\frac{1}{4} \times 7\frac{1}{4}$.

NOTE.—The Plate and Blocks passed into the following three Printers' hands :

- (1) MR. WILLIAM J. SHEPHERD, at the 1860 Sale (*see list of plates and blocks*).
- (2) MESSRS. VINCENT BROOKS, DAY & SON.
- (3) ABRAHAM LE BLOND.



The Disposal of Warter's Plates and Blocks in 1860.

ROYAL AND MILITARY PRINTS

81 3076 **The Queen** full length, consisting of the ENGRAVED STEEL PLATE AND 13 ENGRAVED BLOCKS

Full length portrait in two states of dress. Upwards of 500,000 have been sold

Purchased by PASMORE *for* 7 0 0

The Plate only was afterwards acquired by Abraham Le Blond

82 3075 **H.R.H. Prince Albert** full length, consisting of the ENGRAVED STEEL PLATE AND 13 ENGRAVED BLOCKS

Upwards of 500,000 have been sold in the portrait, as compared to the Queen

Purchased by PASMORE *for* 8 0 0

The Plate only was afterwards acquired by Abraham Le Blond

The Plates and Blocks purchased by Messrs. William Wilson & Co., Printers, 103 & 104, Cheapside, London, E.C.

PICTURE PRINTS, LANDSCAPES, &c.

83 3081 **The First Lesson;** consisting of the ENGRAVED STEEL PLATE, 13 ENGRAVED BLOCKS in STANDING FORMS

This is an interesting representation of a young mother with her little one upon her knee to whom she is imparting her "first lesson." Copied from the picture by the celebrated French Artist *Halle*. Exceedingly popular and commands a first-rate sale.

Purchased by WILSON *for* 20 0 0

The Plate and Blocks were afterwards acquired by :

- (1) Vincent Brooks, Day & Son.
- (2) Abraham Le Blond.

PLATE LXVI.

Title :

Sir Robert Peel.

Date of Issue and Varieties :

1853. 1. Embossed Scroll Stamp Mount.

Lettering as follows—Printed in Oil Colours,
By BAXTER, Inventor and Patentee, 11 & 12,
Northampton Square.—SIR ROBERT PEEL.

*Signed in body of Plate, bottom right-hand
corner :* Baxter, Patentee.

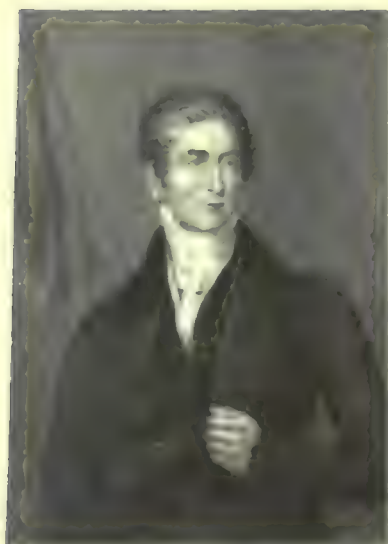
Printed on right-hand bottom corner of Mount :
Published by Permission of Messrs. Colnaghi &
Co., from the Picture by Sir Thomas Lawrence.
See Plate opposite.

Size of Print : 4 $\frac{1}{4}$ x 3.

Size of Mount : 8 x 6 $\frac{1}{4}$.

NOTE.—The Plate and Blocks passed into the following three
Printers' hands:

- (1) MR. FREDERICK PASSMORE, at the 1860 Sale (*see list
of plates and blocks*).
- (2) MESSRS. VINCENT BROOKS, DAY & SON.
- (3) ABRAHAM LE BLOND.



The Disposal of Barter's Plates and Blocks in 1860.

PICTURE PRINTS, LANDSCAPES, & C. 100.

£ s. d.

- 84—6880 **Verona—Evening Scene;** consisting of the ENGRAVED
STEEL PLATE, 10 ENGRAVED BLOCKS, 1 STANDING FIGURE.
Highly finished.

Perkins, J. W. 5 0 0

The Plate and Block were, therefore, acquired by

1. Vincent Brook, Dec. 8, 1891.
2. Vincent, Le Breton.

85. 1977. **The late Duke of Wellington.** The ENGRAVED STEEL PLATE AND ENGRAVED BLOCKS.

As I thought to be a good thing, I have at the great Duke of the Sale of the Property, I purchased for 100,000,000, and I have a new, better, and

The American Way, Wm. H. Allen, 500

The Plate and Block are all standard equipment for

- Vent Br., D. & S.
Arabia to B.

- 86 5072 **The Mountain Stream;** copper plate of the ENGRAVED
SILVER PLATE, ENGRAVED BLOCK.

This second publication is devoted to the analysis of the data collected in the sampling of the 18 ponds. It includes a chapter on the sampling methodology, a chapter on the results of the sampling, and a chapter on the conclusions.

Purchased by WILSON for 20 0 0

The Plate and Block sections hereafter required by

- Vincent Brooks, Don & Son
• Abraham LeBlond

- 87 1666. **The Ascent of Mont Blanc.** A series of four pictures ; consisting of the 4 ENGRAVED STEEL PLATES, 16 ENGRAVED BLOCKS, 4 TO EACH PICTURE, THE WHOLE COMPLETED IN STANDING FORMES, AND FINED WITH MOVABLE TYMPANS, ALL READY FOR IMMEDIATE WORKING.

Earthly representations of the most interesting points of this extraordinary Mountain, from drawings made actually on the spot by a recent traveller. Has and must continue to command noble attention. Most other illustrations of these points being merely imaginative.

Purchased by WILSON for 15 0 0

The Plate and Blocks were afterwards acquired by :

- (1) Vincent Brooks Day & Son.
(2) Abraham Le Blond.

PLATE LXVII.

Title :

The Arctic Expedition

In Search of Sir John Franklin.

Date of Issue and Varieties :

1849. 1. Printed Red Stamp Mount. (Gold Border.)

Lettering as follows—THE ARCTIC EXPEDITION
IN SEARCH OF SIR JOHN FRANKLIN.—Printed in
Oil Colours by G. BAXTER, The Inventor and
Patentee, 11 & 12, Northampton Square.
Underneath Stamp: Licences granted to work
the above Process. In Great Britain 200 guineas
each. France, Belgium, Germany, etc., etc.,
1,260 francs. Instructions to Licensees 252
francs.

See Plate opposite.

Size of Print 8 × 6.

Size of Mount : 14 × 10½.

NOTE.—This Stamp is of exceptional interest as showing the prices
quoted by Baxter for Licences and Instructions; upon
reference to Plate XXXIX. it will be seen Baxter in 1852
omitted these Prices upon this class of Stamp.



The Disposal of Barter's Plates and Blocks in 1860.

PICTURE PRINTS, LANDSCAPES, &c. *continued*

88—3030). **"I Don't like It";** consisting of the ENGRAVED STEEL
PLATE AND 8 ENGRAVED BLOCKS.

£ s. d.

A child refusing his medicine. The story is exquisitely well told, and
the detail of the picture perfect. Has continued in great demand from its
first publication.

Purchased by Wilson & Co.

12 0 0

The Plate and Blocks were afterwards acquired by :

1. Vincent Brook, Day & Son.
2. Abraham Le Blond.

89—3022). **Harvest Time** The Gleaners, consisting of the
ENGRAVED BLOCKS in STANDING FORMES, FIXED WITH
MOVABLE TYMPANS, AND READY FOR IMMEDIATE WORKING.

A pure English scene beautifully executed. Command an extensive Sale.

Purchased by Wilson & Co.

15 0 0

ROYAL AND MILITARY PRINTS

90—3078). **The Queen in Her Robes of State;** consisting of the
ENGRAVED STEEL PLATE AND 12 ENGRAVED BLOCKS.

This gorgeously executed portrait, on a large scale, is much admired.

Purchased by Wilson & Co.

20 0 0

NEEDLE BOX PRINTS

91—3021). **Miniature Ten Designs;** consisting of the ENGRAVED
STEEL PLATE, 8 ENGRAVED BLOCKS in STANDING FORMES,
FIXED WITH MOVABLE TYMPANS, AND READY FOR IMMEDIATE
WORKING.

Ten oval designs, various, suitable for Manufacturers, Albums, and Scrap
Books, through these channels a sale of hundreds of thousands must be secured.

Purchased by Wilson & Co.

15 0 0

N.B.—Known as Figures and Landscapes Set.

[Continued in Part VII.]

PLATE LXVIII.

Title :

River Camel, Cornwall.

Date of Issue and Varieties :

1850. 1. Printed Red Stamp Mount.

Lettering as follows—RIVER CAMEL, CORNWALL. Printed in Oil Colours by G. BAXTER, The Inventor and Patentee, XI Northampton Square. *Underneath Stamp*—Licenses granted to work the Process.

See Plate opposite.

Size of Print: $3\frac{3}{4} \times 2\frac{1}{2}$.

Size of Mount: 7×5 .

NOTE.—This print is found also in Suttaby's Sovereign Pocket Book for 1859.



Chronology of Barter's Works with 1920-1 Auction Values.

YEAR.	NAME OF PRINT AND ISSUE.	AUCTION VALUE
-------	--------------------------	---------------

1849 **Derwentwater, Cumberland.**

£ s. d.

Illustration to:

REEDS'S TRAVEL SKETCHES, SECOND EDITION
Box, 1849.

POSTERINGS ALONG THE LAKE OF CUMBERLAND
AND WESTMORELAND. R. 1849. 12mo. 1/6.
N.D.

BOOK PRINT 1 0 0

STAMP MOUNT PRINT 1 0 0

View from a deserted rock-quarry on the Wye.

Pocket Book:

SUTCLIFFE'S LENS AND LENS 1849.

POCKET BOOK, PRINT 0 11 6

STAMP MOUNT PRINT

Summer small.

Pocket Book:

SUTCLIFFE'S MARSHALL'S LAKE, ELEGANT POCKET
BOOK, 1849.

POCKET BOOK, PRINT 1 5 0

STAMP MOUNT PRINT

Winter small.

Pocket Book:

CORMAN'S LADIES' COMPLETE POCKET BOOK, 1849.

Notes: THE WINTER'S POCKET, published by J.
Fasters, Musical Hall, Cambridge, and may be
had of Joseph Williams, 115, Cheap-side, London.

POCKET BOOK, PRINT 0 14 0

STAMP MOUNT PRINT 0 14 0

ON MUSIC 6 5 0

Jerusalem, from the Mount of Olives.

Illustration to:

CHILD'S COMPANION FOR 1849.

BOOK PRINT.

[Continued from Part V.]

PLATE LXIX.

Title :

River Scene, Holland.

Date of Issue and Varieties :

1849. 1. Printed Red Stamp Mount.

Lettering as follows RIVER SCENE, HOLLAND.
Printed in Oil Colours by G. BAXTER, The In-
ventor and Patentee, XI Northampton Square.
Underneath Stamp—Licenses granted to work
the Process.

See Plate opposite

Size of Print : $3\frac{1}{2} \times 2\frac{1}{4}$. *Size of Mount :* $7 \times 4\frac{5}{8}$.

NOTE.—This print will also be found in Suttaby's Le Souvenir for
1849.



Chronology of Barter's Works with 1920-1 Auction Values.

YEAR.	NAME OF PRINT AND ISSUE	AUCTION VALUE
		£ s. d.
1850	The Regal Set Needle Box Print <i>Consisting of 11 Illustrations subject to: 1. Windsor Castle; 2. H.R.H. Prince Albert; 3. Queen Victoria on Her throne; 4. Queen Victoria on Balmoral; 5. Her Majesty leaving Fife of Wight; 6. Balmoral; 7. The Coronation; 8. Duchess of Sutherland; 9. Queen Victoria delivering speech; 10. Buckingham Palace.</i>	THE SET 1 10 0
	Queen's Floral Needle Box Set. <i>Consisting of 12 Floral Designs.</i>	THE SET 0 17 6
	The Tarantella Set. <i>Consisting of 10 Illustrations of: 1. Evening in Italy; 2. Love Letter; 3. View of Madonna; 4. The Surprise; 5. The Storm; 6. The Mountain; 7. Watertall in the Alps; 8. The Circusman; 9. Chinese Temples; 10. Temples on the Ganges.</i>	THE SET 1 10 0
	The Greek Dance and Harem Set. <i>Consisting of 10 Illustrations of: 1. Jealousy; 2. Wreath Dance; 3. Greek Dance; 4. The Guitar; 5. The Infant - Second Row; 6. Harem Dancer; (2) Harem Ladies; 7. Circassian Slave; 8. Captive Slaves; 9. Captured Prize.</i>	THE SET 1 10 0
	The Bride (large).	STAMP MOUNT. 1 12 0
	MUSIC: Jullien's "Prima Donna Valse".	1 2 6

PLATE LXX.

Title :

Madelle
Jenny Lind.

Date of Issue and Varieties :

1850. 1. Printed Red Stamp Mount. Gold
Border).

Lettering as follows—MADELLE JENNY LIND.
Printed in Oil Colours by G. BAXTER, The In-
ventor and Patentee, XI, Northampton Square.
Underneath Stamp—Licenses granted to work
the Process.

Signed in body of Plate, left-hand side :
Baxter's Patent Oil Printing 11, Northampton
Square.

Also on Music :

- (1) Jullien's Album for 1851.
- (2) Deutsche Lieder Valse.

See Plate opposite.

Size of Print : 6 x 4.

Size of Mount : 11 x 8.

NOTE.—The Plate and Blocks passed into the following Printer's
hands :

- (1) At the 1860 Sale MR. FREDERICK PASSMORE (*see list of
plates and blocks.*



Chronology of Barter's Works with 1920-1 Auction Values.

YEAR.	NAME OF PRINT AND ISSUE.	1920-1 AUCTION VALUE
		£ s. d.
1850	The Conchologists large	
	STAMP MOUNT.	1 10 0
	Paul and Virginia large	
	STAMP MOUNT	
	MUSIC "Julien's 'Cordelia'" and "Paul et Virginie Valse"	1 15 0
	The Tarantella Dance.	
	STAMP MOUNT	1 7 6
	The Chalees Satoon large	
	STAMP MOUNT	1 5 0
	Indian Settlement large	
	STAMP MOUNT	0 12 6
	First Impressions small	
	<i>Pocket Book:</i>	
	S. HAY'S L. S. 1851	
	POCKET BOOK, PRINT	
	STAMP MOUNT.	2 12 6
	H.R.H. Prince Albert top boot	
	STAMP MOUNT.	1 10 0
	Her Majesty Queen Victoria De L. Rue	
	PLAYING CARD PRINT	3 3 0
	Her Majesty Queen Victoria Queen on dais	
	PLAYING CARD PRINT.	9 19 6
	H.R.H. Prince of Wales (stepping out of boat).	
	STAMP MOUNT.	1 15 0

PLATE LXXI.

Title :

Madelle
Jetty Treffz.

Date of Issue and Varieties :

1850. 1. Printed Red Stamp Mount. (Gold Border).

Lettering as follows—MADELLE JETTY TREFFZ.
Printed in Oil Colours by G. BAXTER, The In-
ventor and Patentee, 11, Northampton Square.
Underneath Stamp Licenses granted to work
the Process.

Signed in body of Plate, right-hand corner :
Baxter's Patent Oil Colour Printing.

Also on Music :

Julien's Album for 1851.

See Plate opposite

Size of Print : 6 x 4. *Size of Mount :* 10 $\frac{3}{4}$ x 8.



List of Plates.

Part VII.

- | | |
|----------------|---|
| Plate LXXII. | The Bell of the Village.
(Embossed Autograph Stamp Mount.) |
| Plate LXXIII. | George Pritchard.
(Lettered Mount.) |
| Plate LXXIV. | Queen Pomare.
(Lettered Mount.) |
| Plate LXXV. | Crystal Palace, New York.
(Embossed Stamp Mount.) |
| Plate LXXVI. | The Ordinance of Baptism.
(Lettered Mount.) |
| Plate LXXVII. | The Conchologists.
(Press & Roll Stamp Mount.) |
| Plate LXXVIII. | The Royal Exchange.
(Embossed Stamp Mount.) |
| Plate LXXIX. | "I Don't Like It."
(Embossed Autograph Stamp Mount.) |
| Plate LXXX. | Review of the British Elect. &c.
(Embossed Autograph Stamp Mount.) |
| Plate LXXXI. | Charge of the British Troops on the
Road to Windlesham.
(Embossed Autograph Stamp Mount.) |
| Plate LXXXII. | Exhibition Gem No. 1.
(Embossed Stamp Mount.) |
| Plate LXXXIII. | Exhibition Gem No. 2.
(Embossed Stamp Mount.) |

Title:

The Belle of the Village.

Date of Issue and Varieties:

1854. 1. Embossed Autograph Stamp Mount.

Lettering as follows—G. BAXTER, Inventor and Patentee, 11 & 12, Northampton Square.—
THE BELLE OF THE VILLAGE.

Signed in the body of the Plate: Published October 7th, 1854, by G. BAXTER/Proprietor and Patentee, / London.

See Plate opposite.

2. On Music:

(a) Belle of the Village Valse.

(b) Jullien's Album for 1855.

Size of Print: $8\frac{1}{2} \times 6\frac{1}{2}$. *Size of Mount:* $11 \times 8\frac{1}{2}$.

NOTE.—The Plate and Blocks also passed into the following three Printers' hands:

- (1) MR. WILLIAM J. SHEPHERD, at the 1860 Sale (*see list of plates and blocks*).
- (2) MESSRS. VINCENT BROOKS, DAY & SON.
- (3) ABRAHAM LE BLOND.



The Disposal of Barter's Plates and Blocks in 1860.

The Plates and Blocks purchased by W. Sedgwick, London.

£ s. d.

PICTURE PRINTS, LANDSCAPES, &c.

- 92 3924 **The Wreck;** consisting of the ENGRAVED STEEL PLATE, 16 ENGRAVED BLOCKS in STANDING FORMS, FINED WITH MOVABLE TYMPANS, AND READY FOR IMMEDIATE WORKING.

This highly finished and interesting subject, and a large one, and at present undervalued, is a most valuable addition to the collection.

Purchased by SEDGWICK for 20 0 0

The Plate and Blocks were afterwards acquired by:

1. Vincent Brooks, Day & Son.
2. Abraham Le Blond.

- 93 3914 **Infantine Jealousy;** consisting of the ENGRAVED STEEL PLATE, 16 ENGRAVED BLOCKS in STANDING FORMS, FINED WITH MOVABLE TYMPANS, AND READY FOR IMMEDIATE WORKING.

After the celebrated *Jealousy* of the same kind, going for a high price, the artist, who the order was sent to, had a great deal of business, and the supposed attention paid by the artist to the subject of the picture, and most popular.

Purchased by SEDGWICK for 12 12 0

The Plate and Blocks were afterwards acquired by:

1. Vincent Brooks, Day & Son.
2. Abraham Le Blond.

- 94 3909 **Stolen Pleasures;** consisting of the ENGRAVED STEEL PLATE, 16 ENGRAVED BLOCKS in STANDING FORMS, FINED WITH MOVABLE TYMPANS, AND READY FOR IMMEDIATE WORKING.

The old village dame, having taken asleep, the country lad whom she essays to instruct has taken the advantage, and taking her consent, his book, indulges his penchant for fruit. After the old painting by *Boncompagni*, a perfect copy of the original. Entirely new subject, and commanding a large sale.

Purchased by SEDGWICK for 12 12 0

The Plate and Blocks were afterwards acquired by:

- (1) Vincent Brooks, Day & Son.
- (2) Abraham Le Blond.

PLATE LXXIII.

Title :

George Pritchard.

Date of Issue and Varieties :

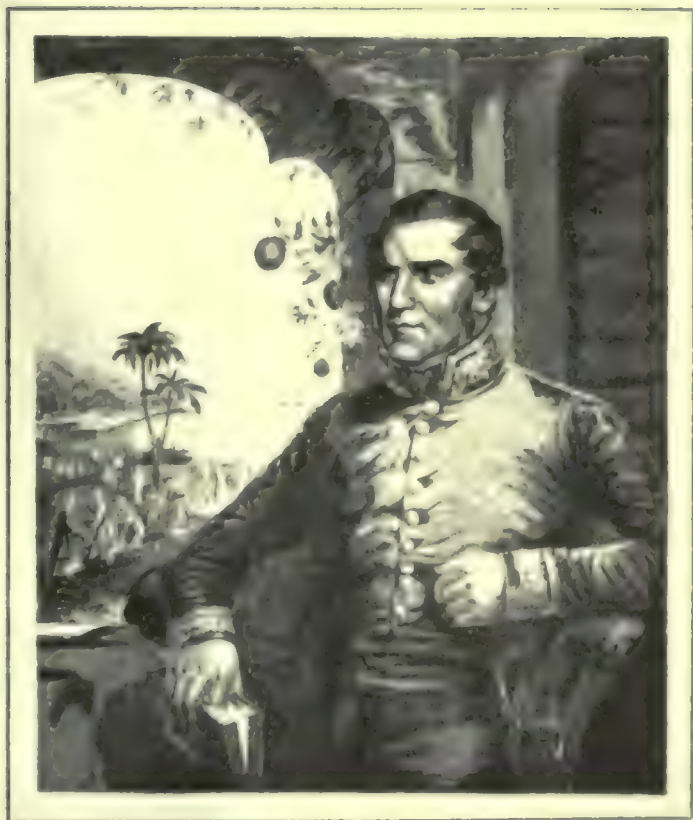
1844. 1. Lettered Mount (Gold Line).

Lettering as follows—George Pritchard *fac-simile signature*) HER BRITANNIC MAJESTY'S CONSUL.—The Scenery represents the Bay of Papeete, Queen Pomare's Palace, The Chapel, and Natives returning from a week-day service.—Designed, Printed in oil, and Published by G. BAXTER, Patentee, 11, Northampton Square, London.

See Plate opposite.

Size of Print : $10\frac{5}{8} \times 8\frac{7}{8}$.

Size of Mount : $14\frac{1}{2} \times 11\frac{3}{4}$.



George A. Smith
Major General U.S. Army

The Disposal of Barter's Plates and Blocks in 1860.

ROYAL AND MILITARY PRINTS.

95—3973. **The Princess Royal.** The ENGRAVED STEEL PLATE
AND 8 ENGRAVED BLOCKS.

Full length portrait, executed by means of the cartouche.

Purchased by the Secretary of State for War **2 2 0**

The Plate and Blocks were afterwards acquired by:

1. Vincent Brooks, Day & Son.
2. Abraham Le Blond.

96—3974. **The Empress Eugenie;** consisting of the ENGRAVED
STEEL PLATE, 7 ENGRAVED BLOCKS, 1 STANDING FIGURE,
FINED WITH MOVABLE LETTERS, AND QUADRI-RETABLE
WORKING.

This portrait is considered to be the best of the works of the Imperial
Majesty, and estimated a large sum for its value.

Purchased by the Secretary of State for War **1 10 0**

The Plate and Blocks were afterwards acquired by:

1. Vincent Brooks, Day & Son.
2. Abraham Le Blond.

97—3935. **The Soldiers Farewell;** consisting of the ENGRAVED
STEEL PLATE, 8 ENGRAVED BLOCKS in STANDING FIGURES.

An interesting episode of the late War. Highly finished and exceedingly
popular.

Purchased by the Secretary of State for War **8 0 0**

The Plate and Blocks were afterwards acquired by:

- (1) Vincent Brooks, Day & Son.
- (2) Abraham Le Blond.

PLATE LXXIV.

Title :

Pomare,
Queen of Tahiti.

Date of Issue and Varieties :

1844. 1. Lettered Mount (Gold Line).

Lettering as follows—Pomare (*facsimile signature*) Queen of Tahiti. The persecuted Christian surrounded by her family at the afflictive moment when the French forces were landing. —Designed, Printed in Oil, and published by G. Baxter, Patentee, 11, Northampton Square, London.

See Plate opposite.

Size of Print : $10\frac{1}{2} \times 8\frac{7}{8}$. *Size of Mount :* $14\frac{3}{4} \times 12$.



THE GREAT OCEAN

The Disposal of Barter's Plates and Blocks in 1860.

ROYAL AND MILITARY PRINTS

£ s. d.

- 298- 3034 **Prince Frederick William (of Prussia);** consisting of the ENGRAVED STEEL PLATE, & ENGRAVED BLOCKS OF STANDING FORMES, FIXED WITH MOVABLE TYPECASES, AND READY FOR IMMEDIATE WORKING.

From a miniature of undoubted correctness.

Printed by S. Colwell & Co. 8 0 0

- 299- 3035 **The Princess Frederick William;** consisting of the ENGRAVED STEEL PLATE, & ENGRAVED BLOCKS OF STANDING FORMES, FIXED WITH MOVABLE TYPECASES.

From a miniature executed expressly for Her Britannic Majesty's use in England.

Printed by S. Colwell & Co. 9 0 0

RELIGIOUS PRINTS—GUTHRIE'S BAYBIBLE TYPES

- 1000- 3025 **"The Ninth Hour";** consisting of the ENGRAVED STEEL PLATE, & ENGRAVED BLOCKS OF STANDING FORMES, FIXED WITH MOVABLE TYPECASES, AND READY FOR IMMEDIATE WORKING.

This most interesting work, called *Thart Diner*, is designed to be used in all countries wherever the Christian religion exists, to be written, whether sect or denomination, and must contain no dissent and no profanity.

Printed by S. Colwell & Co. 15 0 0

The Plate and Blocks were afterwards acquired by:

- (1) Vincent Brooks, Day & Son.
- (2) Abraham Le Blond.

PLATE LXXV.

Title :

Crystal Palace, New York

Date of Issue and Varieties :

1853. 1. Embossed Stamp Mount. (Gold Border.)

Lettering as follows—Printed in Oil Colours by G. BAXTER, Inventor and Patentee, 11 & 12, Northampton Square.—Crystal Palace, New York.

Signed in body of Plate, right-hand side:
Published September 1st, 1853, by George Baxter, Proprietor and Patentee, London.

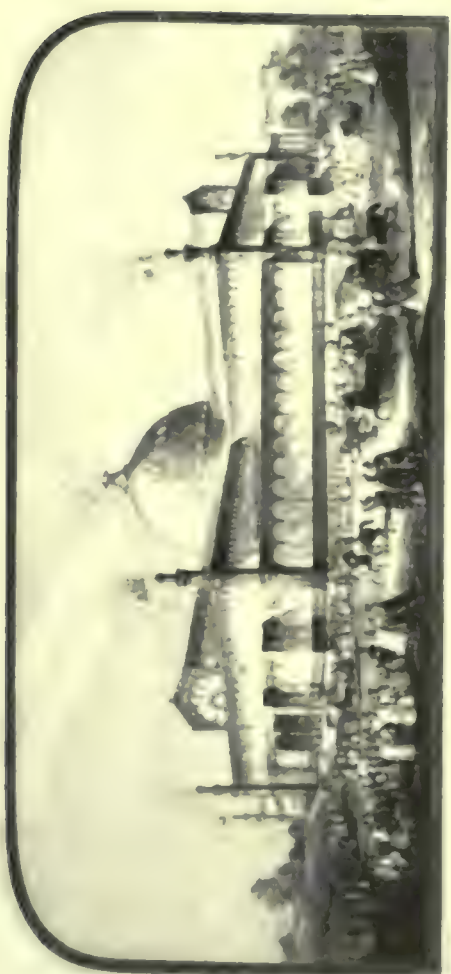
See Plate opposite.

Size of Print $12\frac{3}{4} \times 5\frac{3}{4}$.

Size of Mount : $15\frac{1}{2} \times 8\frac{1}{2}$.

NOTE.—The Plate and Blocks passed into the following Printer's hands:

(1) At the 1860 Sale MR. WILLIAM J. SHEPHERD (*see list of plates and blocks*).





The Disposal of Barter's Plates and Blocks in 1860.

The Plates and Blocks purchased by Messrs. Braun & Wustlich,
Printers, 2, Bury Crescent, St. Mary Axe, London, E.C.

PICTURE PRINTS, LANDSCAPES, &c.

£ s. d.

- 101—3087 **Flora;** consisting of the ENGRAVED STEEL PLATE,
11 ENGRAVED BLOCKS in STANDING FORME.

A picture of a young girl wearing a nooklet of moss, gathered flowers,
and presenting an apt representation of the flower of Gold. Much admired
and extremely popular.

Purchased by BRAUN & WUSTLICH for

15 0 0

BANTEROTYPE PRINTS

- 102—3111 **The Holy Family;** consisting of the ENGRAVED
STEEL PLATE, 1 ENGRAVED BLOCK in STANDING FORME.

This is a copy executed by the Bantierotype Process of the celebrated
painting by Murillo, in the National Gallery.

Purchased by BRAUN & WUSTLICH for

21 0 0

- 103—3113 **Prayer** Bantierotype, after Sir Joshua Reynolds,
consisting of the ENGRAVED STEEL PLATE, 1 ENGRAVED
BLOCK in STANDING FORME, FIXED WITH MOVABLE TYMPAN.

An extremely simple and devotional subject.

Purchased by BRAUN & WUSTLICH for

5 0 0

Title :

The Ordinance of Baptism

Date of Issue and Varieties :

1843. 1. Lettered Mount (Coloured line).

Lettering as follows—THE ORDINANCE OF BAPTISM. As administered by Mifsionaries connected with the Baptist Mifsionary Society to 135 Persons near Browns Town, Jamaica, in 1842. At the exprefs wish of many eminent Christian Philanthropists, this picture is printed in Oil Colours and dedicated to the friends of Mifsions By their obedient Servant, G. BAXTER (Inventor and Patentee of Oil Colour Printing).

See Plate opposite.

Size of Print : $15\frac{1}{2} \times 11$.

Size of Mount : $18\frac{1}{2} \times 15$.

NOTE.—The first variety of this Print is without Sail on first boat, and foliage on first hut.



The Disposal of Warter's Plates and Blocks in 1860.

The Plate and Blocks purchased by Mr. George Mansell,
Printer, 67, King Street, Boro', London, S.E.

		£	s.	d.
104—	3054	Warwick Castle, etc.; consisting of the ENGRAVED STEEL PLATE, 11 ENGRAVED BLOCKS in STANDING FORMES		
Four highly finished views and scenes, designed for Monumentary and other various purposes of Illustration.				
<i>Purchased by</i> MANSSELL <i>for</i>		4	4	0

The other three Prints on the Engraved Plate are

1. Netley Abbey
2. River Thames, Longleaze
3. Lake Gower

The Plate and Blocks purchased by Messrs. Dean & Son,
Printers, 11, Ludgate Hill, London, E.C.

105—	5059	The Fisherman's Home and Eu Cathedral; consisting of the ENGRAVED STEEL PLATE, 11 ENGRAVED BLOCKS in STANDING FORMES.
Highly finished and accurate designs for Stone Blocks, Manufacturers, etc. always commands a large sale.		
<i>Purchased by</i> DEAN & SON <i>for</i>		
4 4 0		

The Plate and Blocks purchased by Mr. Gillmour, London.

106—	3041	St. Ruth's Priory, etc.; consisting of the ENGRAVED STEEL PLATE, 11 ENGRAVED BLOCKS in STANDING FORMES.
Four Views variously highly finished, not only in demand adding variety to other subjects of the same description and use.		
<i>Purchased by</i> GILLMOUR <i>for</i>		5 0 0

The other three Prints on the Engraved Steel Plate were:

1. Llangollen
- (2) Cader Idris.
3. First Impressions—small.

PLATE LXXVII.

Title :

The Conchologists.

Date of Issue and Varieties :

1850. 1. Printed Red Stamp Mount.

Lettering as follows—THE CONCHOLOGISTS.
Printed in Oil Colours by G. BAXTER, The
Inventor and Patentee, 11 & 12, Northampton
Square.

Signed in body of Plate, left-hand corner :
Printed in Oil Colours and / Published by G.
Baxter, Patentee, / 11, Northampton Square.

See Plate opposite.

Size of Print : $4\frac{1}{4} \times 3\frac{3}{8}$.

Size of Mount : $6\frac{3}{4} \times 4\frac{7}{8}$.



Chronology of Barter's Works with 1920-1 Auction Values.

YEAR.	NAME OF PRINT AND ISSUE.	1920-1 AUCTION VALUE.
1850	Madelle Jetty Treffz.	£ s. d.
	Stamp Mount	5 5 0
	MUSIC—Julien's Album for 1851	3 10 0
	Madelle Jenny Lind.	
	Stamp Mount	6 5 0
	MUSIC—Julien's Album for 1851 and Dents for Leader Value	2 7 6
	The Holy Family.	
	Stamp Mount— <i>Letter</i>	1 0 0
	MUSIC—Holy Family—Sacred Melody	0 10 0
	Shall I Succeed?	
	<i>Pocket Book:</i>	
	SULLIVAN'S LILS—VENUE FOR 1850	
	Pocket Book Print	1 7 6
	Stamp Mount.	1 10 0
	Landing of Her Majesty and H.R.H. Prince Albert in Ireland.	
	Stamp Mount	2 5 0
	MUSIC—Hibernian Qua Trille and Queenstown Galop	
	Her Majesty and H.R.H. Prince Albert leaving Kingston Harbour, Ireland.	
	Stamp Mount.	2 10 0
	Balmoral Castle.	
	<i>Pocket Book:</i>	
	RELIGIOUS TRACT SOCIETY'S SCRIPTURE POCKET BOOK FOR 1850.	
	Pocket Book Print.	0 11 0
	Stamp Mount.	0 11 0

PLATE LXXVIII.

Title :

The Royal Exchange.

Date of Issue and Varieties :

1851. 1. Embossed Scroll Stamp Mount.

Lettering as follows—Printed in Oil Colours by
BAXTER, The Inventor and Patentee, 11 & 12,
Northampton Square. THE ROYAL EXCHANGE.

On the same Engraved Plate as: "Grand
Entrance Great Exhibition," The Transept.

See Plate opposite.

Size of Print : $4 \times 2\frac{3}{4}$.

Size of Mount : $7 \times 4\frac{3}{4}$.



Chronology of Barter's Works with 1920-1 Auction Values.

YEAR.	NAME OF PRINT AND ISSUE.	1920-1 AUCTION VALUE
1850	Windsor Castle Returning from Stag Hunting.	£ s. d.
	STAMP MOUNT.	0 11 0
	Windsor Castle from the Long Walk.	
	<i>Illustration to:</i>	
	CHILD'S COMPANION, 1854.	0 9 6
	View from Windsor Forest.	
	STAMP MOUNT.	0 11 0
	River Camel, Cornwall.	
	<i>Pocket Book:</i>	
	SULLIVAN'S SCOTTISH P. B. 1854.	
	POCKET BOOK PRINT.	0 11 6
	STAMP MOUNT.	0 12 6
	Netley Abbey.	
	<i>Pocket Book:</i>	
	SULLIVAN'S SCOTTISH P. B. 1854.	
	POCKET BOOK PRINT.	0 12 6
	STAMP MOUNT.	0 12 6
	Richmond Bridge.	
	STAMP MOUNT.	1 5 0
	View from Richmond Hill.	
	STAMP MOUNT.	0 12 0
	Dripping Well, Hastings.	
	STAMP MOUNT.	0 17 6
	Lover's Seat, Hastings.	
	STAMP MOUNT.	0 17 6

PLATE LXXIX.

Title :

“I Don’t Like It.”

Date of Issue and Varieties :

1854. 1. Embossed Autograph Stamp Mount.

Lettering as follows—G. BAXTER, Inventor and Patentee, 11 & 12, Northampton Square.—
“ I DON’T LIKE IT.”

Signed in body of Plate, left-hand corner :
Published November 11th, 1854,/By GEORGE BAXTER, Proprietor and Patentee.

See Plate opposite.

Size of Print : $6\frac{1}{8} \times 4\frac{1}{8}$.

Size of Mount : $10 \times 7\frac{1}{2}$.

NOTE.—The Plate and Blocks passed into the following two Printers’ hands:

- (1) MESSRS. WILLIAM WILSON & CO., at the 1860 Sale
(*see list of plates and blocks*).
- (2) ABRAHAM LE BLOND.



Chronology of Barter's Works with 1920-1 Auction Values.

YEAR.	NAME OF PRINT AND ISSUE.	1920-1 AUCTION VALUE.
		£ s. d.
1850	Brighton Chain Pier.	
	STAMP MOUNT	1 5 0
	Warwick Castle.	
	<i>Pocket book:</i>	
	SUTTABY'S LE SOUVENIR FOR 1851	
	POCKET BOOK PRINT	0 11 6
	STAMP MOUNT	0 11 6
	Brougham Castle.	
	<i>Pocket book:</i>	
	SUTTABY'S LE SOUVENIR FOR 1850	
	SUTTABY'S CARNAN'S LADIES' COMPLETE POCKET BOOK FOR 1858	
	POCKET BOOK PRINT	0 11 6
	STAMP MOUNT	0 11 6
	Bala Lake, N. Wales.	
	<i>Pocket Book:</i>	
	SUTTABY'S LE SOUVENIR FOR 1850	
	POCKET BOOK PRINT	0 11 6
	STAMP MOUNT	0 11 6
	Llangollen.	
	<i>Pocket Books:</i>	
	SUTTABY'S CARNAN'S LADIES' COMPLETE POCKET BOOK FOR 1851.	
	SUTTABY'S MARSHALL'S LADIES' ELEGANT POCKET SOUVENIR FOR 1854.	
	POCKET BOOK PRINT.	0 10 0
	STAMP MOUNT.	0 10 0

PLATE LXXX.

Title :

Review of the British Fleet, &c.,
Portsmouth.

Date of Issue and Varieties :

1854. 1. Embossed Autograph Stamp Mount.

Lettering as follows—G. BAXTER, Inventor and
Patentee, 11 & 12, Northampton Square—
REVIEW OF THE BRITISH FLEET, &c., PORTS-
MOUTH.

Signed in body of Plate, right-hand corner :
Published May 31st, 1854/By G. BAXTER/
Patentee and Proprietor/London.

See Plate opposite.

Size of Print : $9\frac{3}{4} \times 6$.

Size of Mount : $12\frac{1}{2} \times 8\frac{1}{4}$.

NOTE.—The Plate and Blocks passed into the following three
Printers' hands:

- (1) MR. WILLIAM J. SHEPHERD, at the 1860 Sale (*see list
of plates and blocks*).
- (2) MESSRS. VINCENT BROOKS, DAY & SON.
- (3) ABRAHAM LE BLOND.



Chronology of Barter's Works with 1920-1 Auction Values.

YEAR.	NAME OF PRINT AND ISSUE.	1920-1 AUCTION VALUE.
		£ s. d.
1850	Cader Idris.	
	<i>Pocket Book:</i>	
	SUTTABY'S MARSHALL'S LADIES' ELEGANT POCKET SOUVENIR FOR 1851.	
	POCKET BOOK PRINT.	0 10 0
	STAMP MOUNT.	0 10 0
	River Tiefy, Cardiganshire.	
	<i>Pocket Book:</i>	
	SUTTABY'S LE SOUVENIR FOR 1851.	
	POCKET BOOK PRINT.	0 10 0
	STAMP MOUNT.	0 10 0
	Welsh Drovers.	
	<i>Pocket Book:</i>	
	SUTTABY'S MARSHALL'S LADIES' FASHIONABLE REPOSITORY FOR 1850.	
	POCKET BOOK PRINT.	0 10 0
	STAMP MOUNT.	0 10 0
	Tintern Abbey.	
	<i>Pocket Book:</i>	
	SUTTABY'S LE SOUVENIR FOR 1850.	
	POCKET BOOK PRINT.	0 10 6
	STAMP MOUNT.	0 10 6
	Crucis Abbey.	
	<i>Pocket Book:</i>	
	RELIGIOUS TRACT SOCIETY'S SCRIPTURE POCKET BOOK FOR 1851.	
	POCKET BOOK PRINT.	0 10 6
	STAMP MOUNT.	0 10 6
	Water Mill on the Wye.	
	<i>Pocket Book:</i>	
	SUTTABY'S LE SOUVENIR FOR 1850.	
	POCKET BOOK PRINT.	0 11 6
	STAMP MOUNT.	0 11 6

PLATE LXXXI.

Title :

Charge of the British Troops
on the Road to Windlesham.

Date of Issue and Varieties :

1854. 1. Embossed Autograph Stamp Mount.

Lettering as follows—G. BAXTER, Inventor and
Patentee, 11 & 12, Northampton Square.--
CHARGE OF THE BRITISH TROOPS ON THE ROAD
TO WINDLESHAM.

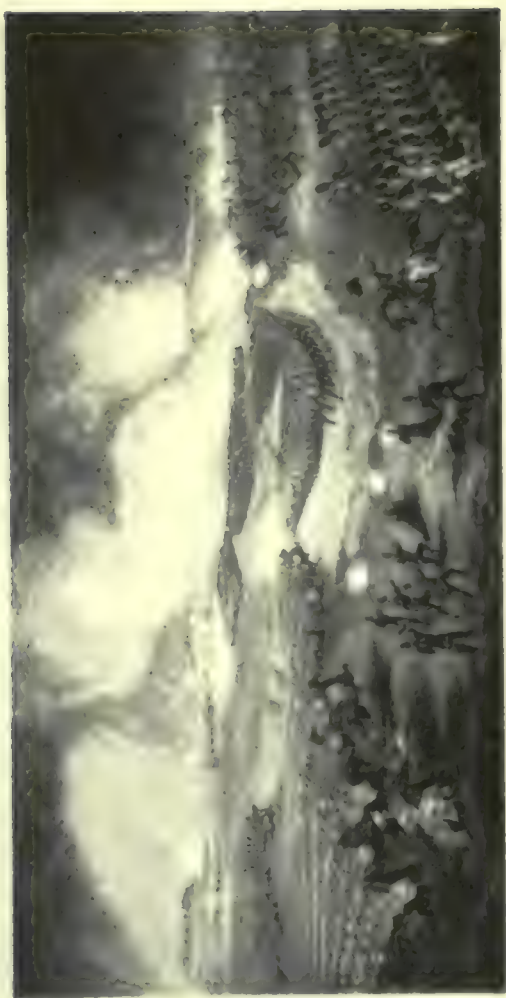
Signed in body of Plate, left-hand corner :
Published/April 24th, 1854. By G. BAXTER,
Proprietor and Patentee.

See Plate opposite.

Size of Print : $9\frac{1}{2} \times 1\frac{3}{4}$. *Size of Mount :* $11\frac{1}{4} \times 8$.

NOTE.—The Plate and Blocks passed into the following three
Printers' hands:

- (1) MR. WILLIAM J. SHEPHERD, at the 1860 Sale
(*see list of plates and blocks*).
- (2) MESSRS. VINCENT BROOKS, DAY & SON.
- (3) ABRAHAM LE BLOND.



Chronology of Barter's Works with 1920-1 Auction Values.

YEAR.	NAME OF PRINT AND ISSUE.	1920-1 AUCTION VALUE.
1850	Ben Nevis, Scotland.	£ s. d.
	<i>Illustration to:</i>	
	"THE BEAUTIES OF NATURE." <i>Henderson's Stamp</i>	
	<i>Book</i> , 1852	
	BOOK PRINT 17/8	1 4 0
	STAMP MOUNT	0 17 6
	St. Ruth's Priory.	
	STAMP MOUNT	0 12 6
	Lake Como.	
	<i>Pocket Book:</i>	
	SUTTABY'S LE SOUVENIR FOR 1851	
	POCKET BOOK PRINT	0 12 6
	STAMP MOUNT	0 12 6
	Verona.	
	STAMP MOUNT.	2 15 0
	MUSIC—Mandolina Valse	1 17 6
	Stolzenfels on the Rhine.	
	<i>Pocket Book:</i>	
	SUTTABY'S SOVEREIGN POCKET BOOK FOR 1858	
	POCKET BOOK PRINT	0 11 6
	STAMP MOUNT.	0 11 6
	The Arctic Expedition in Search of Sir John Franklin.	
	STAMP MOUNT	1 2 6
	Chimborazo.	
	<i>Illustration to:</i>	
	HUMBOLDT'S "VIEWS OF NATURE."	
	BOOK PRINT.	0 5 0
	The Circassian Lady at the Bath.	
	STAMP MOUNT.	3 17 6

PLATE LXXXII.

Title :

Gems of the Great Exhibition.
No. 1.

Date of Issue and Varieties :

1852. 1. Embossed Stamp Mount. (Gold Border).

Lettering as follows—Printed in Oil Colours by G. BAXTER, Inventor and Patentee, 11 & 12, Northampton Square.—THE GEMS OF THE GREAT EXHIBITION No. 1.

The Statues reading from left to right are : "Psyche," "Sabrina," and "A Nymph."

See Plate opposite.

This Print was also cut by Baxter into three and sold on separate stamp mounts.

Size of Print : $9\frac{1}{4} \times 4\frac{3}{4}$. *Size of Mount :* $13 \times 8\frac{3}{4}$.

NOTE.—The Plate and Blocks passed into the following Printer's hands :

MESSRS. ADAMS & CO., at the 1860 Sale (*see list of plates and blocks*).



1871

Chronology of Barter's Works with 1920-1 Auction Values.

YEAR.	NAME OF PRINT AND ISSUE.	1920-1 AUCTION VALUE.
1851		£ s. d.
	Fairy Scenes and Pas des Trois Sets Needle box Print.	
	THE SET	1 0 0
	Grand Entrance to the Great Exhibition eight horses	
	DIFF. 1851.	
	THE PAIR, STAMP MOUNT	5 0 0
	The Great Exhibition (exterior).	
	DIFF. interior.	
	THE PAIR, STAMP MOUNT	1 12 6
	The Great Exhibition (interior).	
	STAMP MOUNT	0 17 6
	Houses of Parliament.	
	STAMP MOUNT.	2 12 6
	Bethlehem.	
	<i>Illustration to:</i>	
	CHILD'S COMPANION FOR 1851	
	BOOK PRINT.	
	The Royal Exchange.	
	STAMP MOUNT.	1 10 0

PLATE LXXXIII.

Title :

Gems of the Great Exhibition.
No. 2.

Date of Issue and Varieties :

1852. 1. Embossed Stamp Mount. (Gold Border).

Lettering as follows—Printed in Oil Colours by G. BAXTER, Inventor and Patentee, 11 & 12, Northampton Square.—THE GEMS OF THE GREAT EXHIBITION No. 2.

The Statues reading from left to right are :
“The Faithful Messenger,” “The Unhappy Child,” and “The Lion in Love.”

See Plate opposite.

This Print was also cut by Baxter into three and sold on separate stamp mounts.

Size of Print: $9\frac{1}{4} \times 4\frac{3}{4}$. *Size of Mount:* $13 \times 8\frac{3}{4}$.

NOTE.—The Plate and Blocks passed into the following Printer's hands:

MR. WILLIAM J. SHEPHERD, at the 1860 Sale (*see list of plates and blocks*).



List of Plates.

Part VIII.

- Plate LXXXIV. Exhibition Gem No. 3.
(Embossed Stamp Mount)
- Plate LXXXV. Exhibition Gem No. 4.
(Embossed Stamp Mount)
- Plate LXXXVI. Exhibition Gem No. 5.
(Embossed Stamp Mount)
- Plate LXXXVII. Exhibition Gem No. 6.
(Embossed Stamp Mount)
- Plate LXXXVIII. Exhibition Gem No. 7.
(Embossed Stamp Mount)
- Plate LXXXIX. Gems of the Crystal Palace, No. 1.
(Embossed Autograph Stamp Mount)
- Plate XC. The Pompeian Court.
(Embossed Autograph Stamp Mount)
- Plate XCI. Fruit No. 1.
(Embossed Autograph Stamp Mount)
- Plate XCII. The Daughter of the Regiment.
(Embossed Autograph Stamp Mount)
- Plate XCIII. Harvest Time (The Gleaners).
(Embossed Autograph Stamp Mount)
- Plate XCIV. Vive L'Empereur Napoleon III.
(Embossed Autograph Stamp Mount)
- Plate XCV. Indian Settlement.
(Printed Red Stamp Mount)

PLATE LXXXIV.

Title :

Gems of the Great Exhibition.
No. 3.

Date of Issue and Varieties :

1852. 1. Embossed Stamp Mount. (Gold Border).

Lettering as follows—Printed in oil Colours by G. BAXTER, Inventor and Patentee, 11 & 12, Northampton Square.—GEMS OF THE GREAT EXHIBITION No. 3.

The Statues reading from left to right are :
“ Rinaldi and Armida,” “ Greek Slave,” and
“ Alfred the Great.”

This Print was also divided by Baxter into three and sold on separate stamp mounts.

See Plate opposite.

Size of Print : $9\frac{1}{4} \times 4\frac{3}{4}$. *Size of Mount :* $13 \times 8\frac{3}{4}$.

NOTE.—The Plate and Blocks passed into the following Printer's hands :

MR. WILLIAM J. SHEPHERD, at the 1860 Sale (*see list of plates and blocks*).

[*This Print kindly lent for reproduction by MR. ERNEST ETHERIDGE, 27, Harrison Road, Erdington, Birmingham.*]



Chronology of Barter's Works with 1920-1 Auction Values.

YEAR.	NAME OF PRINT AND ISSUE.	1920-1 AUCTION VALUE
1852	Great Exhibition Prints.	£ s. d.
	GEM No. 1.) GEM No. 2.) GEM No. 3.) GEM No. 4.)	The Four STAMP MOUNT. 3 3 0
	GEM No. 5.) GEM No. 6.)	The Two STAMP MOUNT.
	GEM No. 7. STAMP MOUNT. Red and Blue backgrounds.	0 17 6
	The Saviour Blessing Bread.	
	STAMP MOUNT.	1 0 0
	So Nice.	
	STAMP MOUNT.	3 10 0
	[See Part I., page 51.]	
	View from Harrow-on-the-Hill.	
	<i>Pocket Book:</i> SUTCLIFFE'S MARSHALL'S FAIRIES' ELEGANT PICTURE SOUVENIR FOR 1852.	
	POCKET BOOK PRINT.	0 10 0
	STAMP MOUNT.	0 10 0
	The Reconciliation.	
	STAMP MOUNT.	9 10 0
	MUSIC—Julien's Album for 1852—1853.	6 5 0
	[See Part IV., page 40.]	
	Flora, or Flora the Cipsy Girl.	
	STAMP MOUNT.	14 0 0
	[See Part VII., page 94.]	

PLATE LXXXV.

Title :

Gems of the Great Exhibition.
No. 4.

Date of Issue and Varieties :

1853. 1. Embossed Stamp Mount. (Gold Border).

Lettering as follows—Printed in Oil Colours by G. BAXTER, Inventor and Patentee, 11 & 12, Northampton Square.—GEMS OF THE GREAT EXHIBITION No. 4.

The Statues reading from left to right are : "A Child, Dog and Serpent," "Dead Mother with Living Babe on the Prairie," and companion to left hand; while at back of centre statue is "The Death of the Stag."

See Plate opposite.

This Print was also divided by Baxter into three and sold on separate stamp mounts.

Size of Print : $9\frac{1}{4} \times 4\frac{3}{4}$. *Size of Mount :* $13 \times 8\frac{3}{4}$.

NOTE.—The Plate and Blocks passed into the following Printer's hands :

MR. SAMUEL HOLLAND, at the 1860 Sale (*see list of plates and blocks*).

THE
LONDON
EXHIBITION
1873



Chronology of Barter's Works with 1920-1 Auction Values.

YEAR.	NAME OF PRINT AND ISSUE.	AUCTION VALUE
		£ s. d.
1853	Crystal Palace, New York.	
	STAMP MOUNT.	1 10 0
	[See Part I., page 50.]	
	Australia, News from Home.	
	STAMP MOUNT.	2 10 0
	MUSEE Jullien, New York, 1853. O. G. 1.	1 12 6
	[See Part III., page 27.]	
	Sir Robert Peel.	
	STAMP MOUNT.	2 7 6
	DITTO (Extended Finger)	
	STAMP MOUNT.	5 5 0
	[See Part I., page 50.]	
	Lord Nelson.	
	STAMP MOUNT.	5 0 0
	[See Part I., page 50.]	
	Napoleon I.	
	STAMP MOUNT.	5 15 0
	[See Part I., page 44.]	
	Duke of Wellington.	
	STAMP MOUNT.	1 2 6
	[See Part VI., page 60.]	
	The Descent from the Cross.	
	STAMP MOUNT.	0 15 0
	DITTO (with Star).	1 15 0
	[See Part V., page 40.]	

PLATE LXXXVI.

Title :

Gems of the Great Exhibition.
No. 5.

Date of Issue and Varieties :

1853. 1. Embossed Stamp Mount. (Gold Border).

Lettering as follows—Printed in Oil Colours by G. BAXTER, Inventor and Patentee, 11 & 12, Northampton Square.—THE GEMS OF THE GREAT EXHIBITION No. 5.

The Statues reading from left to right are :
“ Fishing Girls,” “ Mazeppa Group,” and
“ Hagar and Ishmael.”

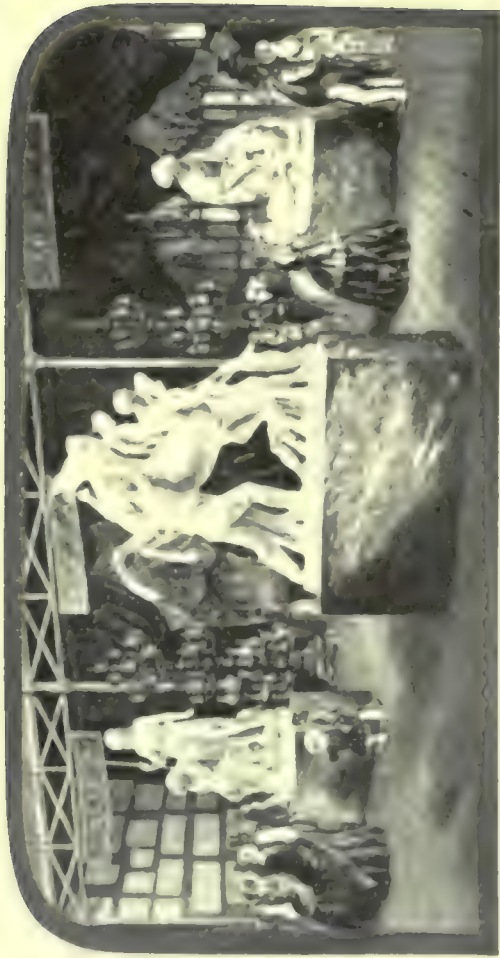
See Plate opposite.

This Print was also divided by Baxter into three and sold on separate stamp mounts.

Size of Print : $9\frac{1}{4} \times 4\frac{3}{4}$. *Size of Mount :* $13 \times 8\frac{3}{4}$.

NOTE.—The Plates and Blocks passed into the following Printer's hands :

MR. SAMUEL HOLLAND, at the 1860 Sale (*see list of plates and blocks*).



Chronology of Barter's Works with 1920-1 Auction Values.

YEAR.	NAME OF PRINT AND ISSUE.	1920-1 AUCTION VALUE.
1853	The Birth of the Saviour.	£ s. d.
	*STAMP MOUNT.	
	*MISSED: The Adoration.	
	*Sold 1/18 for 2/4 (S. 1/20 value "Ninth Hour," and "Descent from the Cross" 1/1 2/3 S.)	
	[See Part IV., page 57.]	
	Me Warm Now.	
	STAMP MOUNT.	1 12 6
	[See Part IV., page 39.]	
	So Tired.	
	STAMP MOUNT.	1 5 0
	[See Part IV., page 40.]	
	Funeral of the Late Duke of Wellington.	
	STAMP MOUNT.	1 0 0
	[See Part IV., page 58.]	
	Copper Your Honour.	
	STAMP MOUNT.	2 7 6
	[See Part IV., page 59.]	
	The Day before Marriage.	
	STAMP MOUNT.	8 10 0
	[See Part IV., page 40.]	
	The Morning Call.	
	STAMP MOUNT.	1 17 6

PLATE LXXXVII.

Title :

Gems of the Great Exhibition.
No. 6.

Date of Issue and Varieties :

1854. 1. Embossed Stamp Mount.

Lettering as follows—Printed in Oil Colours by
G. BAXTER, Inventor and Patentee, 11 & 12,
Northampton Square.—THE GEMS OF THE
GREAT EXHIBITION No. 6.

The Statue is “ Amazon on horse back Spearing
a Tiger.”

See Plate opposite.

Size of Print $8\frac{5}{8} \times 6$.

Size of Mount : $13 \times 8\frac{3}{4}$.

NOTE.—The Plate and Blocks passed into MR. SAMUEL HOLLAND'S
hands at the 1860 Sale (*see list of plates and blocks*).

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ETHERIDGE, 27, Harrison Road, Erdington, Birmingham.*]



Chronology of Barter's Works with 1920-1 Auction Values.

YEAR.	NAME OF PRINT AND ISSUE.	1920-1 AUCTION VALUE
		£ s. d.
1854	Gems of the Crystal Palace (Sydenham).	
	STAMP MOUNT.	1 17 6
	The Pompeian Court of the Crystal Palace.	
	STAMP MOUNT.	7 7 0
	[See Part I., page 36.]	
	Crystal Palace and Gardens.	
	STAMP MOUNT.	2 15 0
	[See Part I., page 50.]	
	News from Australia.	
	STAMP MOUNT.	3 10 0
	[See Part III., page 27.]	
	Review of the British Fleet at Portsmouth.	
	STAMP MOUNT.	2 10 0
	[See Part I., page 35.]	
	Charge of the British Troops on the road to Windlesham.	
	STAMP MOUNT.	2 10 0
	[See Part IV., page 35.]	
	The Siege of Sebastopol.	
	STAMP MOUNT.	3 10 0
	[See Part VI., page 55.]	
	The Soldier's Farewell, the Parent's Gift.	
	STAMP MOUNT.	1 10 0
	[See Part VII., page 67.]	
	"Vive L'Empereur!" Napoleon III.	
	STAMP MOUNT.	1 17 6
	[See Part V., page 44.]	

PLATE LXXXVIII.

Title :

Gems of the Great Exhibition.
No. 7.

Date of Issue and Varieties :

1854. 1. Embossed Stamp Mount.

Lettering as follows—Printed in Oil Colours by G. BAXTER, Inventor and Patentee, 11 & 12, Northampton Square.—THE GEMS OF THE GREAT EXHIBITION No. 7.—“THE VEILED VESTAL.”

[The preceeding Six Gems, together with the “Exterior” and “Interior” printed in *Part II.*, were issued in book form: Entitled, “BAXTER’S GEMS OF THE GREAT EXHIBITION.”—This print was on the Title-page.]

See Plate opposite.

Size of Frint : 5 x 4.



Chronology of Barter's Works with 1920-1 Auction Values.

YEAR.	NAME OF PRINT AND ISSUE	1920-1 AUCTION VALUE
		£ s. d.
1854	Eugenie, Empress of the French.	
	STAMP MOUNT	2 2 0
	MUSEE IMPERIAL, MUSEE DES ARTS ET METIERS [See Part III., page 97.]	1 17 6
	The Ninth Hour.	
	STAMP MOUNT	0 12 6
	[See Part III., page 98.]	
	"The Third Day He rose again."	
	STAMP MOUNT	0 12 6
	[See Part III., page 99.]	
	Prayer (Infant Samuel).	
	STAMP MOUNT	0 10 0
	[See Part III., page 100.]	
	The Saviour—"Ecce Homo."	
	STAMP MOUNT.	0 12 6
	[See Part IV., page 38.]	
	The Slaves.	
	STAMP MOUNT	
	[See Part IV., page 38.]	
	"I Don't Like It."	
	STAMP MOUNT	2 5 0
	[See Part VI., page 62.]	
	The Belle of the Village.	
	STAMP MOUNT.	2 15 0
	ON MUSIC:	
	Belle of the Village Valse.	
	Jullien's Album, 1855.	
	[See Part IV., page 34.]	

PLATE LXXXIX.

Title :

Gems of the Crystal Palace. No. 1.
The Exterior.

Date of Issue and Varieties :

1854. 1. Embossed Autograph Stamp Mount.

Lettering as follows—G. BAXTER, Inventor and Patentee, 11 & 12, Northampton Square.—GEMS OF THE CRYSTAL PALACE No. 1, THE EXTERIOR. Published and Sold by special desire of the Directors by George Baxter at the Crystal Palace.

Signed in body of Plate, left-hand corner:
Published June 10th, 1854,/By G. BAXTER,
London,/Proprietor and Patentee.

See Plate opposite.

Size of Print: $11\frac{3}{8} \times 5\frac{1}{4}$.

Size of Mount: $14 \times 8\frac{1}{4}$.

NOTE.—The Plate and Blocks passed into the following Printer's hands:

MESSRS. ADAMS & CO., at the 1860 Sale (*see list of plates and blocks*).



Chronology of Barter's Works with 1920-1 Auction Values.

YEAR.	NAME OF PRINT AND ISSUE.	1920-1 AUCTION VALUE.
		£ s. d.
1855	The Allied Sovereigns and the Commanders of their Forces. [See Part IV., page 37.]	1 12 6
	Altered variety. Empire—Eugene substituted for Marshall St. Arnaud.	1 18 0
	Victoria, Queen of Great Britain. [See Part IV., page 38.]	
	STAMP MOUNT WITH DIAMOND TIARA	4 0 0
	STAMP MOUNT WITH DIAMOND TIARA	7 0 0
	"Vive L'Empereur" (short moustache). [See Part IV., page 38.]	
	STAMP MOUNT MUSE—Julien—Vive L'Empereur Gilep.	1 17 6
	The Raphael Cartoons (7). [See Part IV., page 37.]	
	The Seven STAMP MOUNT	2 15 0
	Dover Coast. [See Part IV., page 38.]	
	STAMP MOUNT.	0 10 0
	"It is Finished." [See Part IV., page 33.]	
	STAMP MOUNT.	
	The Bridesmaid. [See Part IV., page 33.]	
	STAMP MOUNT.	7 7 0

PLATE XC.

Title:

The Pompeian Court of the
Crystal Palace.

Date of Issue and Varieties:

1854. 1. Embossed Autograph Stamp Mount.

Lettering as follows—G. BAXTER, Inventor and
Patentee, 11 & 12, Northampton Square.—THE
POMPEIAN COURT OF THE CRYSTAL PALACE.—
Digby Wyatt, Esq., Architect.

See Plate opposite.

Size of Print: $11\frac{1}{2} \times 7\frac{3}{4}$. *Size of Mount:* $18 \times 12\frac{3}{4}$.

NOTE.—The Plate and Blocks also passed into the following Printer's hands:

MR. WILLIAM J. SHEPHERD, at the 1860 Sale (*see list of plates and blocks*).



Chronology of Barter's Works with 1920-1 Auction Values.

YEAR.	NAME OF PRINT AND ISSUE.	1920-1 AUCTION VALUE.
1855	The First Lesson.	£ s. d.
	STAMP MOUNT.	5 15 0
	[See Part I., page 60.]	
	The Ascent of Mont Blanc (4).	
	THE FOUR STAMP MOUNT.	2 10 0
	[See Part I., page 60.]	
	Returning from Prayer.	
	STAMP MOUNT.	2 12 6
	ON MUSIC.	
	Julien's Anthem, 1858.	
	Vesper, by Lindvall.	
	[See Part III., page 24.]	
1856	The Daughter of the Regiment.	
	SIX STAMP MOUNTS, mounted 1920.	
	Edmund Burke.	
	To my knowledge no Stamp Mount Print exists. A print peer in colour sold for £ 2 2 7, guaranteed in 1920.	
	Rev. John Wesley.	
	STAMP MOUNT.	5 10 0
	[See Part I., page 54.]	
	Puss Napping.	
	STAMP MOUNT.	1 6 6
	[See Part I., page 58.]	
	Short Change.	
	STAMP MOUNT.	7 0 0
	[See Part V., page 51.]	

PLATE XCI.

Title :

Fruit No. 1.
(After "Lance").

Date of Issue and Varieties :

1850. 1. Embossed Autograph Stamp Mount.

Lettering as follows—G. BAXTER, Inventor and Patentee, 11 & 12, Northampton Square.—FRUIT No. 1 after "Lance."

See Plate opposite.

Size of Print : $6\frac{1}{4} \times 4\frac{3}{4}$. *Size of Mount :* $10 \times 7\frac{3}{8}$.

NOTE —The Plate and Blocks also passed into the following three Printers' hands:

- (1) MR. WILLIAM J. SHEPHERD, at the 1860 Sale (*see list of plates and blocks*).
- (2) MESSRS. VINCENT BROOKS, DAY & SON.
- (3) ABRAHAM LE BLOND.



Chronology of Barter's Works with 1920-1 Auction Values.

YEAR.	NAME OF PRINT AND ISSUE.	1920-1 AUCTION VALUE.		
		£	s.	d.
1856	Fruit No. 1.			
	<i>[See Part III., page 28.]</i>	STAMP MOUNT.	1	1 0
	Fruit No. 2.			
	<i>[See Part III., page 28.]</i>	STAMP MOUNT.	1	1 0
	The Gardener's Shed.			
	<i>[See Part I., page 3.]</i>	STAMP MOUNT.	3	5 0
	The Hop Garden.			
	<i>[See Part I., page 3.]</i>	STAMP MOUNT.	4	10 0
	The Mountain Stream (Indians reposing).			
	<i>[See Part I., page 10.]</i>	STAMP MOUNT.	1	15 0
	Harvest Time (The Cleaners).			
	<i>[See Part I., page 10.]</i>	STAMP MOUNT, no record 1920.		
	Little Red Riding Hood.			
	<i>[See Part I., page 51.]</i>	STAMP MOUNT.	3	10 0
	The Lover's Letter Box.			
	<i>[See Part VI., page 55.]</i>	STAMP MOUNT.	9	9 0
	Summer Time.			
	<i>[See Part III., page 29.]</i>	STAMP MOUNT, no record 1920.		

PLATE XCII.

Title :

The Daughter of the Regiment.

Date of Issue and Varieties :

1856. 1. Embossed Autograph Stamp Mount.

Lettering as follows—G. BAXTER, Inventor and
Patentee, 11 & 12, Northampton Square—
THE DAUGHTER OF THE REGIMENT.

Signed in body of Plate, right-hand corner :
Published July 19th, 1856, By G. BAXTER,/
Proprietor and Patentee/London.

See Plate opposite.

Size of Print : $6\frac{1}{8} \times 4\frac{1}{8}$.

Size of Mount : $8\frac{3}{4} \times 6\frac{1}{2}$.



Chronology of Barter's Works with 1920-1 Auction Values.

YEAR.	NAME OF PRINT AND ISSUE.	1920-1 AUCTION VALUE
		£ s. d.
1857	Vah-tah-ah, the Feejeean Princess. ILLUSTRATIONS TO: Rev. J. W. Waterhouse's <i>Vah-tah-ah, the Feejeean Princess</i> , with a general address to the Feejeean Culture, and illustrations of Feejeean life.	0 5 0
	The Queen and the Heroes of India. [See Part IV., page 35.]	The Set Complete 3 7 6
	The May Queen set. [See Part IV., page 57.]	The Set Complete 1 10 0 THE SET WITH ATTENTIONS and CONFIRMATION 9 19 6
	Infantine Jealousy. [See Part VII., page 66.]	STAMP MOUNT (see record 1920) 3 10 0
	Hollyhocks. [See Part IV., page 34.]	STAMP MOUNT 3 10 0
	Lake Lucerne, Switzerland. [See Part III., page 28.]	STAMP MOUNT 6 16 6 WITHOUT SETTING SEN 23 1 0
	Come Pretty Robin. [See Part V., page 50.]	STAMP MOUNT. 2 10 0
	The Cornfield. [See Part IV., page 34.]	STAMP MOUNT. 2 15 0

Chronology of Barter's Works with 1920-1 Auction Values.

YEAR.	NAME OF PRINT AND ISSUE.	1920-1 AUCTION VALUE.
		£ s. d.
1858	Figures and Landscapes set. [See Part I., page 92.]	1 6 0
	H.R.H. Prince Albert. From the original picture by Partridge. [See Part I., page 55.]	3 0 0
	The Princess Royal. [See Part II., page 97.]	3 0 0
	The Princess Royal, Princess of Russia. [See Part II., page 98.]	1 10 0
	Prince Frederick Wm. of Prussia. [See Part II., page 98.]	1 10 0
	Victoria, Queen of Great Britain, India, etc. known as the large Queen. [See Part I., page 92.]	36 15 0
	"See-Saw, Margery Daw." [See Part III., page 24.]	no record 1/20
	The Parting Look. [See Part III., page 20.]	24 10 0

PLATE XCIV.

Title :

Vive L'Empereur.
Napoleon III.

Date of Issue and Varieties :

1855. 1. Embossed Autograph Stamp Mount.

Lettering as follows—G. BAXTER, Inventor and Patentee, 11 & 12, Northampton Square.—VIVE L'EMPEREUR, NAPOLEON III.

See Plate opposite.

This Print was also issued with short Moustache ends and smaller beard; *in this state is much rarer*; and will be found also on MUSIC (*Vive L'Empereur—Galop by Jullien*).

Size of Print : $4\frac{1}{4} \times 3$.

Size of Mount : $7\frac{1}{2} \times 5\frac{3}{4}$.

[*This Print was kindly lent for reproduction by MR. ERNEST ETHERIDGE, 27, Harrison Road, Erdington, Birmingham.*]



Chronology of Barter's Works with 1920-1 Auction Values.

YEAR.	NAME OF PRINT AND ISSUE.	1920-1 AUCTION VALUE.
1859	H.R.H. Prince of Wales.	£ s. d.
	ON MOUNT. Prince of Wales' Gallery	4 10 0
	Christmas Time.	
	[See Part III., page 28.]	2 10 0
	Stolen Pleasures.	
	[See Part III., page 96.]	4 10 0
	Italy.	
	SIGNED	15 15 0
	Fruit Girl of the Alps.	
	[See Part III., page 51.]	8 15 0
	Dogs of St. Bernard.	
	STAMP MOUNT	5 10 0
	Summer, after W. E. Jones.	
	[See Part IV., page 40.]	3 0 0
	Winter, after W. E. Jones.	
	[See Part IV., page 40.]	6 16 0
	Baxter's Historical Map, etc.	
	THE MAP.	
1860	First Impression large	
	WITHOUT MOUNT.	22 1 0

PLATE XCV.

Title :

Indian Settlement.

Date of Issue and Varieties :

1850. 1. Printed Red Stamp Mount.

Lettering as follows—INDIAN SETTLEMENT. Printed in Oil Colours by G. BAXTER, the Inventor and Patentee, 11 & 12, Northampton Square. *Underneath Stamp*—Licenses granted to work the process. *Signed in body of Plate, in left-hand corner*: Printed in Oil Colours and Published by G. BAXTER, Patentee, 11, Northampton Square.

See Plate opposite.

Size of Print : $4 \times 2\frac{1}{4}$. *Size of Mount* : $6\frac{3}{4} \times 4\frac{7}{8}$.

[*This Print kindly lent for reproduction by MR. ERNEST ETHERIDGE, 27, Harrison Road, Erdington, Birmingham.*]





List of Plates.

Part IX.

- Plate XCVI. "Stolen Pleasures" (after Burgess).
(Embossed Autograph Stamp Mount).
- Plate XCVII. "Come, Pretty Robin."
(Embossed Autograph Stamp Mount).
- Plate XCVIII. The Queen Landing in Ireland.
(Embossed Autograph Stamp Mount).
- Plate XCIX. Abbeville.
(Printed Red Stamp Mount).
- Plate C. Victoria, Queen of Great Britain, India, etc.
(Embossed Autograph Stamp Mount).
- Plate CI. The Fruit Girl of the Alps.
(Embossed Autograph Stamp Mount).
- Plate CII. Eu Cathedral.
(Embossed Autograph Stamp Mount).
- Plate CIII. Fruit No. 2.
(Embossed Autograph Stamp Mount).
- Plate CIV. (1) Brougham Castle (2) Llangollen.
(Printed Red Stamp Mount).
- Plate CV. Balmoral Castle.
(Printed Red Stamp Mount).
- Plate CVI. "The Third Day He Rose Again."
(Embossed Autograph Stamp Mount).
- Plate CVII. The Saviour Blessing The Bread.
(Embossed Patent Stamp Mount).

PLATE XCVI.

Title :

“Stolen Pleasures.”
(After Burgess).

Date of Issue and Varieties :

1859. 1. Embossed Autograph Stamp Mount.

Lettering as follows—G. BAXTER, Inventor and
Patentee, 11 & 12, Northampton Square.—
“ STOLEN PLEASURES ” after Burgess.

See Plate opposite.

Size of Print : $6 \times 4\frac{1}{4}$.

Size of Mount : $9\frac{1}{4} \times 7$.

NOTE.—The Plate and Blocks also passed into the following three
Printers' hands :

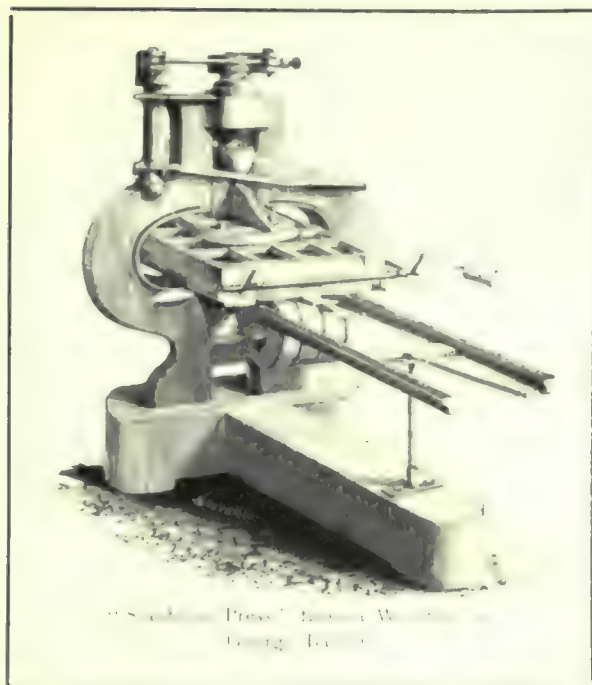
- (1) MR. SEDGWICK, at the 1860 Sale (*see list of plates and blocks*).
- (2) MESSRS. VINCENT BROOKS, DAY & SON.
- (3) ABRAHAM LE BLOND.

[*This print kindly lent for reproduction by Mr. Ernest Etheridge,
27, Harrison Road, Erdington, Birmingham.*]



Tit-Bits of George Baxter.

I.—BAXTER'S TWO GREAT MASTERPIECES



Numerous, and widely various, as are the Prints of George Baxter, the two of our standing gets of importance are:

- (a) HER MOST GRACIOUS MAJESTY QUEEN VICTORIA RECEIVING THE SACRAMENT AT HER CORONATION, and
- (b) THE ARRIVAL OF HER MOST GRACIOUS MAJESTY QUEEN VICTORIA AT THE HOUSE OF LORDS, TO OPEN THE FIRST PARLIAMENT OF HER REIGN.

These two subjects portray possibly two of the most historical moments in the long reign of one of England's most revered Queens.

The Prints were two of the largest of Baxter's works, measuring $21\frac{3}{4}$ by $17\frac{1}{4}$ in., and illustrates to the full the genius of Baxter, as an Artist, Engraver, and Oil Colour Printer.

To enable Baxter to produce these large Prints, special Plant had to be installed in his printing works. For the installation of this plant, of which we give an illustration at the commencement, he was indebted to his father-in-law, Mr. Robert Harrild, who was in a large way of business as a Printer's Engineer and Supplier, and who, by his will at the time of his death in 1853, left this plant to Baxter, he not having paid for same between the years 1838 and 1853.

Baxter was engaged a matter of three years upon the production of these prints; and when one considers the immense amount of labour entailed by the minuteness of detail of the productions, it is not to be surprised at.

The publication of these Prints proved a financial failure, despite the fact of the number of august patrons he had for same. That this was so is very easy of comprehension, although nothing in Pictorial Colour Printing had ever before been executed to compare with them. Baxter puts the cause of this financial failure through his inability to sufficiently advertise them, although he says large sums had been expended in this manner.

PLATE XCVII.

Title:

“Come Pretty Robin.”

Date of Issue and Varieties:

1857. 1. Embossed Autograph Stamp Mount.

Lettering as follows—G. BAXTER, Inventor and Patentee, 11 & 12, Northampton Square.—
“COME PRETTY ROBIN.”

Signed in body of plate on left hand side—
Published July 11th, 1857, by G. Baxter, /
Proprietor and Patentee, London.

See Plate opposite.

Size of Print: 6 x 4 $\frac{1}{4}$. *Size of Mount:* 8 $\frac{3}{4}$ x 6 $\frac{1}{2}$.

NOTE.—The Plate and Blocks passed into the following three Printers' hands:

- (1) At the 1860 Sale MESSRS. ADAMS & CO. (*see list of plates and blocks*).
- (2) MESSRS. VINCENT BROOKS, DAY & SON.
- (3) ABRAHAM LE BLOND.

[*This print kindly lent for reproduction by Mr. Ernest Etheridge, 27, Harrison Road, Erdington, Birmingham.*]



Baxter's Coronation Pictures—*contd.*

These beautiful pictures of Baxter's presented more than ordinary difficulty of execution. The artist worked, as it were, in chains, every detail having to be painted with the strictest regard for accuracy of form and colour, and the numerous personages represented must be in their strict order of place. Thus,



though it stamped the picture with historical accuracy, probably prevented Baxter from attaining the highest form of Pictorial Colour effect; but here again, as in many other instances of Baxter's works, his genius surmounted all obstacles. He choose one of the most solemn and dramatic moments to depict from among the many which occurred on that memorable day.

PLATE XCVIII.

Title :

The Queen landing in Ireland.

Date of Issue and Varieties :

1850. 1. Embossed Scroll Stamp Mount.

Lettering as follows—Printed in Oil Colours,
By BAXTER, Inventor and Patentee, 11 & 12,
Northampton Square.—THE QUEEN LANDING IN
IRELAND.

*Signed in body of Plate, bottom right-hand
corner :* Baxter's Patent / Oil Printing.

See Plate opposite.

2. On Music :

(1) The Hibernian Quadrille.

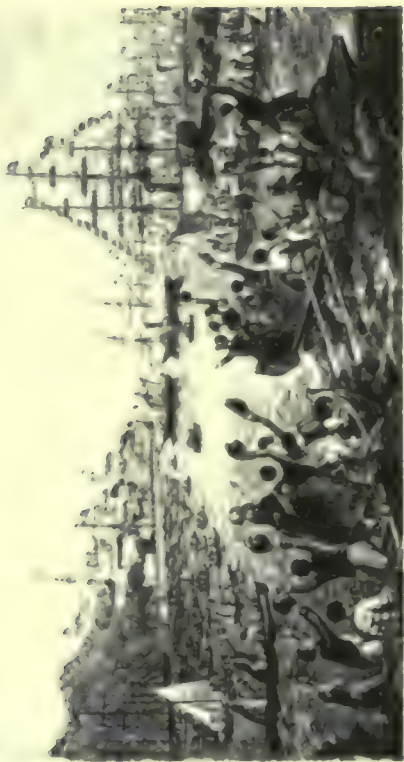
(2) The Queenstown Galop.

Size of Print : $5\frac{1}{2} \times 4$. *Size of Mount :* $7\frac{3}{4} \times 6$.

NOTE.—The Plate and Blocks passed into the following Printer's hands:

MR. WILLIAM J. SHEPHERD, at the 1860 Sale (*see list of plates and blocks*).

[*This Print kindly lent for reproduction by Mr. Ernest Etheridge, 27, Harrison Road, Erdington, Birmingham.*]



Baxter's Coronation Pictures—*contd.*

The scene is the North choir of the stately Abbey, with the Queen kneeling, unrobed, at the foot of the Altar, loaded with ancient sacramental plate. On the right is shown the chair of Edward the Confessor. This ancient regal chair is that in which, from the times of Edward I., all the Kings and Queens of England have been crowned. Under the seat, enclosed, is the stone, which tradition hands down, is that on which patriarch Jacob rested his head on the plain of Luz. In the year 850 it was deposited in the Abbey of Seone by King Kenneth, who had it enclosed in the chair. This sacred relic of sovereignty in Scotland, together with the Scottish crown and sceptre, was brought to England by Edward I., who solemnly offered them on the shrine of Edward the Confessor in the year 1297.

The Queen, having been anointed and invested with the insignia of her sovereignty in this chair, received the homage of her Peers, after which she laid aside the crown and sceptre and followed the Archbishops to the Altar to receive the Sacrament, the solemn scene of which Baxter's picture so ably depicts.

The Print of the "Coronation" was sketched by Baxter from the Gallery occupied by the Foreign Ambassadors in Westminster Abbey. We also know from the Court Circular that Baxter had the honour of attending at Buckingham Palace to make an accurate sketch of the Dress worn by the Queen at her Coronation; and that for the Picture of the "Opening of Parliament," Her Majesty sat at Buckingham Palace for Baxter to complete her portrait and the details of her Robes of State. The Prints were dedicated by special permission to the Royal family. Her Majesty personally inspected the pictures, and they were also exhibited in the Robing Room of the House of Lords previous to being published.

Queen Victoria was the only daughter of the Duke and Duchess of Kent. Born on the 24th of May, 1819, she was 18 years of age when she assumed the reins of Government, on the death of William the Fourth, on June 20th, 1837. Baxter's Royal Picture depicts the Coronation ceremony of Queen Victoria on Monday, July 9th, 1838, in Westminster Abbey.

From the special Golden Number of *The Spectator* with give an account of the Coronation ceremony, and a description of Westminster Abbey, as arranged for the ceremony.

THE RECOGNITION

Upon the conclusion of the Anthem, the Archbishop of Canterbury advanced from his station at the south-east pillar, and, together with the Lord Chancellor, the Lord Great Chamberlain, the Lord High Constable, and the Earl Marshal, preceded by Deputy Garter, moved to the east side of the theatre where the Archbishop made the recognition thus:—"Sir, I here present unto you Queen Victoria, the undoubted Queen of this realm; wherefore, all you who are come this day to do your homage, are you willing to do the same?" and repeated the same at the south, west, and north sides of the theatre; during which time her Majesty remained standing by her chair, and turned towards the people on the side at which the recognition was made,

the people replying, "I will do my duty, and my true homage, as I ought, to our Queen Victoria," and at the last, in gratitude, the Archbishop kissed the Queen's seat. The members of the nobility and the representatives of the counties standing about her Majesty.

Her Majesty then proceeded to state, and read, the Royal Charge, and the Primate, who preceded her, directed her to the Bishop of Ely, and the Bishop of Ely, who then returned to their seats.

The Great Officers having received their station near her Majesty, two Officers of the Wardrobe then spread a pall cloth of gold, and laid a cushion on the same for her Majesty to kneel on, at the steps of the altar.

The Archbishop of Canterbury then proceeded to the altar, put on his cope, and stood on the north side. The Bishops who were to read the Litany also vested themselves in their copes.

THE FIRST OFFERING.

The Queen, attended by the two Bishops, her supporters, and the Dean of Westminster, the Great Officers, and the Noblemen bearing the regalia and the four swords going before her Majesty, passed to the altar. Her Majesty, kneeling upon the cushion, made her first offering of a pall or altar cloth of gold, which was delivered by an Officer of the Wardrobe

PLATE XCIX.

Title :

Abbeville.

Date of Issue and Varieties :

1849. 1. Printed Red Stamp Mount.

Lettering as follows—ABBEVILLE. Printed in Oil Colours by G. BAXTER, the Inventor and Patentee, 11 & 12, Northampton Square. *Underneath Stamp*—Licenses granted to work the Process.

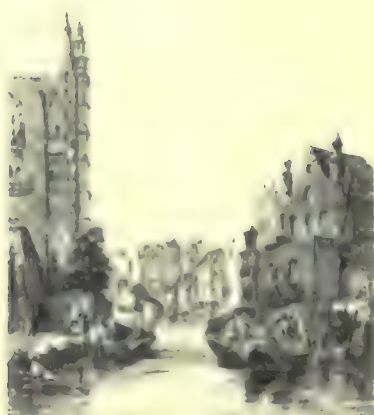
See Plate opposite.

Size of Print : $2\frac{7}{8} \times 2\frac{3}{8}$.

Size of Mount : $6\frac{1}{2} \times 5$.

NOTE.—This print was also published in Suttaby's Le Souvenir for 1849.

[*This Print kindly lent for reproduction by Mr. Ernest Etheridge, 27, Harrison Road, Erdington, Birmingham.*]



Barter's Coronation Pictures—*contd.*

to the Lord Chamberlain, by his Lordship to the Lord Great Chamberlain, and by him to the Queen. It was delivered to the Archbishop of Canterbury, by whom it was placed on the altar. The Treasurer of the Household then delivered an account of the same, and presented weight to the Lord Great Chamberlain, who having presented the same to the Queen, her Majesty delivered it to the Archbishop, and was by him put into the Chancel House.

Her Majesty continuing to kneel, the prayer, "O God, the Ruler of the Universe and the Father of All," was read by the Archbishop. At the conclusion of the prayer, Her Majesty, who had been attended as before by the Chaplain General, returned to the south side of the area.

The regalia, except the sword, were then delivered by the coronator Nicholson, on the 10th, to the warden of the Exchequer, and were given to the Dean of Westminster to be laid on the Altar, the Great Officers of State, and the excepted members of the Privy Council, and the Nobles, entered, and in the Room appointed in the Act of Union, the respective places appointed for them, the Bishop of Durham standing on the right hand of the Majesty, and the Nobles, according to their rank, seated themselves, the Bishop of Exeter and Worcester, and the Marquis of Cambridge, near him, the Lord Great Chamberlain,

The National Council, the main body of the Southern States' Movement, takes its name from the region of the implementation

1111. 111 ANY

Was then, according to the legend, the Witches and the St. Paul's churchmen at a moment of crisis the steps of the theatre, in the centre of the courtyard. There, the two were facing the one another. As the churchmen of the Embassy, the two people stood there, one on the balcony along the north side of the area.

BILL COMMUNION SERVICE.

Previously, to begin the short song, the Sanctus—'Holy! Holy! Holy! Lord God of Hosts!'—The Archbishop then began the service, the Bishop of Rochester reading the Epistle, and the Bishop of Carlisle the Gospel. The service being concluded, the bishops returned to their seats.

THE SERMON

Was then preached by the Bishop of London. During the sermon her Majesty continued to sit in her chair on the south side of the area, opposite the pulpit, supported on her right hand by the Bishop of Durham, and beyond him, on the same side, stood the Noblemen, carrying the swords; on her left the Bishop of Bath and Wells, and near him the Lord Great Chamberlain. The Archbishop of Canterbury took his seat in a purple velvet chair, on the north side of the area, Deputy Garter standing near him. The Dean of Westminster standing on the south side of the area, east of the Queen's chair, and near the altar.

The text from which the Right Roy Potato printed, can be found Chapter 24 (one of the Chapters 24).

III. ON THE

[illegible]

where $\mathbf{H}$ is the Hessian matrix of the function $\mathbf{f}$ with respect to the parameters $\mathbf{X}$ and $\mathbf{Y}$ and $\mathbf{H}^{-1}$ is its inverse. The Hessian matrix is given by

THE ANONYMOUS.

[illegible]

The Queen then proceeded to and sat down at St. Edward's altar, covered with cloth of gold, and with a high-backed velvet chair placed in front of the altar, when her Majesty was attended by the Knights of the Garter, viz., the Duke of Rutland, the Marquis of Angoulesme, the Marquis of Exeter, and the Duke of Buckingham, assisted by Deputy Garter, holding over the Queen's head a rich pall of cloth of gold, delivered to them by the Lord Chamberlain, who received the same from an Officer of the Wardrobe; and the anthem being concluded, the Dean of Westminster took from the ampulla containing the consecrated oil, and, pouring some into the anointing spoon, the Archbishop anointed her Majesty on the head and hands, in the form of a cross, pronouncing the words—"Be thou anointed," &c.

PLATE C.

Title :

Victoria,
Queen of Gt. Britain, India, &c.

Date of Issue and Varieties :

1858. 1. Embossed Autograph Stamp Mount.

Lettering as follows—G. BAXTER, Inventor and
Patentee, 11 & 12, Northampton Square.—
VICTORIA QUEEN OF GREAT BRITAIN, INDIA, &c.

See Plate opposite.

Size of Print : $15\frac{3}{4} \times 11\frac{1}{2}$. *Size of Mount :* 20×15 .

[*This Print was kindly lent for reproduction by Mr. M. Hacker,
Manchester.*]

The Plate and Blocks passed into MESSRS. WILLIAM WILSON &
Co's hands at the 1860 Sale.—See page 62, Part VI.



Barter's Coronation Pictures—*contd.*

The Queen then kneeling at her faldstool the Archbishop, standing on the north side of the altar, pronounced the prayer after the anointing; when her Majesty, arising, resumed her seat in St. Edward's chair; the Knights of the Garter returned the pall to the Lord Chamberlain (which was by him re-delivered to the Officer of the Wardrobe) and returned to their seats.

THE SPURS.

After this the Dean took the spurs from the altar, and delivered them to the Lord Great Chamberlain, who, attended by his gentlemen, presented them to her Majesty, who returned them, to be laid upon the altar.

THE SWORD.

The Viscount Mountbatten, Gentleman of the State, who delivered to the Lord Chamberlain, and, in his turn, presented to him another sword in a scabbard of purple velvet (presented to him by an officer of the Jewel Office, who took charge of the sword of State), which his Lordship delivered to the Archbishop, who, standing at the altar, read out the prayer: "Here the prayer, O Lord, be read: that thou wilt direct and assist the Holy Church, Queen Victoria, &c."

The Archbishop then, with the consent of the Bishop of Ely, and a Bishop of the Archbishop of York and Armagh, with the Bishops of London, Winchester, and other Bishops, solemnly read the prayer: "Receive this sword, O Lord, &c."

OFFERING OF THE SWORD.

The Queen, arising, went to the altar, where her Majesty, moved the sword in the scabbard, and then, at the Archbishop's place, placed it on the altar, and then returned to and sat down in St. Edward's Chair; the sword was then redeemed for one hundred shillings by Viscount Mountbatten, received it from the Dean, and carried it during the remainder of the ceremony, having first drawn it out of the scabbard, and delivered the latter to an officer of the wardrobe. The Archbishops and Bishops, who had assisted during the offering, returned to their place.

THE INVESTING WITH THE MANTLE.

The Queen then standing, her Majesty was invested by the Dean with the Imperial mantle, or dalmatic robe of cloth of gold, delivered to him by the officer of the Wardrobe, the Lord Great Chamberlain fastening the clasps.

THE ORB.

The Queen then sitting down, the Archbishop having received the orb from the Dean, delivered it into the Queen's right hand, saying, "Receive this Imperial robe and orb," &c. Her Majesty then returned the orb to the Dean, who laid it on the altar.

THE RING.

The Lord Chamberlain of her Majesty's household then receiving from the officer of

the Jewel Office the ring, delivered the same to the Archbishop, who put it on the fourth finger of the Queen's right hand, saying, "Receive this ring, &c."

THE SCEPTRES.

The Dean then, standing before the altar, the sceptre with the dove, and the sceptre with the cross, and delivered them to the Archbishop.

In the meantime the Duke of Norfolk, as Lord of the Manor of Woking, and the Earl of Devon, as Lord of the Manor of Exeter, presented to her Majesty, as Lord of the Manor of Exeter, the sceptre with the cross, and the Duke of Devon, as Lord of the Manor of Exeter, presented to her Majesty, as Lord of the Manor of Exeter, the sceptre with the cross.

The Archbishop then, standing before the altar, delivered the sceptre with the cross to the Duke of Devon, and the sceptre with the dove to the Duke of Norfolk, and then the Sceptre with the Dove into her Majesty's right hand, saying, "Receive this Rod of Equity," &c.; and the Lord of the Manor of Woking, presented to her Majesty, as Lord of the Manor of Woking, the sceptre with the cross.

THE CROWNING.

The Archbishop standing before the altar, which stands in St. Edward's Chair, and then, with the consent of the Bishop of Ely, and a Bishop of the Archbishop of York and Armagh, with the Bishops of London, Winchester, and other Bishops, solemnly read the prayer: "O God, who hast created the human race, and hasten to the aid of thy Church, Queen Victoria, &c." From the Archbishop's place, the altar, attended by the Viscount Mountbatten, Viscountess Mountbatten, and the Lord of the Manor of Woking, and the Lord of the Manor of Exeter, delivered the crown to the Archbishop, who, standing before the altar, delivered the crown to the Queen, and then, with the consent of the Bishop of Ely, and a Bishop of the Archbishop of York and Armagh, with the Bishops of London, Winchester, and other Bishops, solemnly read the prayer: "O God, who hast created the human race, and hasten to the aid of thy Church, Queen Victoria, &c." The Archbishop then, standing before the altar, delivered the crown to the Queen, and then, with the consent of the Bishop of Ely, and a Bishop of the Archbishop of York and Armagh, with the Bishops of London, Winchester, and other Bishops, solemnly read the prayer: "O God, who hast created the human race, and hasten to the aid of thy Church, Queen Victoria, &c."

Never did we hear louder or more hearty prayers, than at this time, the voice of the whole Abbey, setting at naught all other life and ceremony, than those which burst from the lips and hearts of her afflicted and loyal people, when the Crown was placed on the head of their throne and lovely Sovereign.

The acclamation having ceased, the Archbishop pronounced the exhortation, "Be strong, and of a good courage," &c. The choir then sang the following antiphon: "The Queen shall rejoice," &c.

THE HOLY BIBLE.

The Dean then taking the Holy Bible from the Altar delivered it to the Archbishop, who, attended and assisted by the same Archbishops and Bishops as before, presented it to the Queen, saying "Our Gracious Queen," &c. The Queen then returned the Bible to the Archbishop, who gave it to the Dean, and by him replaced on the Altar, the Archbishops and Bishops returning to their seats.

PLATE CI.

Title :

The Fruit Girl of the Alps.

Date of Issue and Varieties :

1859. 1. Embossed Autograph Stamp Mount.

Lettering as follows—G. BAXTER, Inventor and Patentee, 11 & 12, Northampton Square.—THE FRUIT GIRL OF THE ALPS.

See Plate opposite.

Size of Print : $15\frac{1}{2} \times 11$. *Size of Mount :* 20×15 .

NOTE. — The Plate and Blocks passed into the following three Printers' hands :

- (1) MESSRS. ADAMS & CO., at the 1860 Sale (*see list of plates and blocks*).
- (2) MESSRS. VINCENT BROOKS, DAY & SON.
- (3) ABRAHAM LE BLOND.



Barter's Coronation Pictures—*contd.*

THE BENEDICTION AND THE DEUM

The Archbishop then pronounced the benediction, the Bishops and the Priests following every part of the benediction with a loud Amen. The Archbishop then, turning to the people, said, "And the same Lord God Almighty grant." &c. The Te Deum, as sung by the Choir at the commencement, which the Queen removed to the rear of the choir, was sung. Mr. May, to attend to the south-east side of the Throne, placed Thomas, her youngest son, the great Officer of State, the Nobleman carrying the sword, and the Nobleman who had borne the Banner, to the right of their respective names, and attended by the Ministry.

THE INTERPOLIZATION.

The Duke, being informed, the Queen ordered the vicar, and his fifteen parish priests, by the Archbishop's letters, to appear before Mary, and, being so summoned, the great Officers of State, the Nobles, and the whole court, and the Nobles of that house, the other Rectors, stood around about the steps of the Throne; then the Archbishop standing before the Queen, pronounced the exhortation, "Stand firm and hold fast," &c.

THE HOMALD

[illegible]

The Archbishop then knelt before the Queen, and, by himself and the other Lords Spiritual, pronounced the words of Husbands, the words of the second Lord, and saying after him, "The Archbishop then joined the Marquis and, and the rest of the Lords Spiritual did the same, and retired.

Then the Duke of Sussex pronounced the following according to the steps of the Homage and Fealty, "If their Majesties, most potent the Queen, and the Duke of Sussex please to be sworn the homage, the Duke of Cambridge saying after him, Their Royal Highnesses then solemnly touched the Queen upon her Majesty's cheek, and kissed her Majesty's left cheek, and then retired. The Duke and other Peers thereupon performed their homage, the Duke of such degree pronouncing the words of homage, and the rest of the same degree saying after him, and each Peer of the same degree, successively, touching her Majesty's hand, and then retiring. The Peers bearing the swords, when going to perform their homage, delivered them to noblemen near them to hold during that ceremony. At the conclusion of the homage, the Queen received the two sceptres from the Dukes of Norfolk and Richmond.

During the performance of the homage the choir sang the anthem, "This is the day which the Lord hath made," &c. and the Treasurer of her Majesty's Household threw about the medals of the Coronation.

THE HOLY SCRIPTURES

[illegible]

Then the Taships delivered the putnam and
 Magistrate's decision to the Xinhua
 Xinhua, which then passed it on to the
 Xinhua, which then passed it on to the
 Xinhua, which then passed it on to the
 Xinhua, which then passed it on to the
 Xinhua, which then passed it on to the

SECOND OFFERING.

[illegible][illegible][illegible]

The Acolytes then, in concert, recite the Confiteor and Sursum Corda, and the priest reads the opening and the Gloria. He then reads the Lord's Prayer, the Creed, the Gospel of John, and the same prayer mentioned, the Acolytes read the final prayers and pronounce the blessing.

The service being concluded, her Majesty, attended by the two Bishops her supporters, the Great Officers of State, the noblemen bearing the four swords before her, and the noblemen who had carried the regalia then lying upon the altar, descended into the arena, and passed through the door on the south side into St. Edward's Chapel; the noblemen, who had carried the regalia, receiving them from the Dean of Westminster as they passed by into the Chapel; the organ and other instruments all the while playing.

PLATE CII.

Title :

Eu Cathedral.

Date of Issue and Varieties :

1849. 1. Embossed Autograph Stamp Mount.

Lettering as follows—G. BAXTER, Inventor and Patentee, 11 & 12, Northampton Square.—EU CATHEDRAL.

See Plate opposite.

Size of Print : $2\frac{7}{8} \times 2\frac{1}{8}$. *Size of Mount :* $6 \times 4\frac{1}{2}$.

NOTE.—The Plate and Blocks also passed into the following Printer's hands:

MESSRS. DEAN & SON, at the 1860 Sale (*see list of plates and blocks*).

[*This Print kindly lent for reproduction by Mr. Nuttall, Birmingham.*]



Barter's Coronation Pictures—*cont'd.*

Her Majesty being in the Chapel, and standing before the altar, delivered the sceptre with the dove, which her Majesty had borne in her old hand, to the Archbishop, and laid it upon the altar there.

Her Majesty was then disrobed of her Royal Imperial mantle of robe of State, and arrayed in her Royal robe of purple velvet, by the Lord Great Chamberlain.

The Archistep then joined the Orchestra of Majesty's new band.

The Narrator, at last, found the gold spots, and so, led and a staff, measured the same to the Dean, and by this operation on the altar in the chapel.

Whilst her Majesty was in St Edward Chapel the Officers of Arms arranged the process for the return, so that it came down to the Verge of the Chapel, to the Queen, to the Chapel.

Her Majesty then proceeded out of the Church, and to the west end of the Abbey, the Queen carrying the Crown, and bearing, in her right hand, the sceptre with the cross, and in her left the orb, three Royal Highnesses, the Princes and Princesses carrying their coronets. The first and foremost were the Queen, the Queen in the silver habit as before, the Dean and Prebendary, and the Bishops, who had carried the Bible, the Gospels, and the Psalter, remained in the choir. The Nobles, both who had severally carried the crown, the orb, the sceptre with the cross, the spurs, and St. Edward's staff, walked in the same places as before, these who had staves and banners carrying the same, and Peers carrying their coronets; and the Archbishops and the Bishops supporting her Majesty carrying their crozier, and the Kings of Arms, three or four.

The scrolls and the tablet are received near the west door by the officers of the Jewel Office appointed for that purpose.

Her Majesty and the Princess and Princesses of the Blood Royal then returned to the Royal Palace with the same state as in their proceeding to the Abbey.

THE INTERIOR

For the information of the uninitiated among our readers the interior of the "Municipal Library" of Westminster being so many, even of the good citizens of London "a sealed book," it may be necessary to state that the vast pile is in the form of a cross, the aisles from the Royal entrance running west and east, and the transepts north and south, the centre of the building being the theatre where the chief portion of the august and impressive ceremonies took place; and where the young and lovely Queen of these tents formed to-day the great point of attraction, "the cynosure of every eye," of the countless thousands of the *élite* of the aristocracy and gentry, of this and every other civilized nation on the face of the globe, assembled within the venerable pile.

[illegible]

A large portion of the interior extending to the ceiling of the altar, the altar canopy, and the canopy supporting the altar, the altar and figures in gold. The drapery covering the altar and the figures extending to the ceiling of the altar canopy, and the canopy of the altar, the altar and figures in gold. On the right of the altar, and the altar, covered with gold, the altar and figures in gold, and the altar and figures in gold. The front of this table, and close to the theatre, was the pulpit, covered with gold, and the altar and figures in gold, and the altar and figures in gold. The pulpit was covered with gold, and the altar and figures in gold, and the altar and figures in gold. The south side of the altar was occupied by the Rector's seat. The drapery here was of the most costly description, being trimmed with loops of gold rope, bordered and fringed with gold lace, the interior lined with the same material. The front of the chairs, which were of an extremely beautiful and unique pattern, being also elegantly and ornamented.

Her Majesty's Latin chair and lectern were placed at the foot of the stage supporting the front of the altarpiece, and the choir, vestry, sacristy, and choir school responded in Latin verse with the other arrangements for the august and important occasion.

In the eastern aisle, immediately above the altar, which on former occasions was occupied by the choir, was the gallery for the accommodation of the Members of the House of Commons. The seats, &c., were covered with scarlet cloth and gold ornaments. Above this was another gallery, rising nearly to the roof of the building, the seats of which were also covered with crimson cloth. The fronts of the various galleries were decorated with hangings of the same material, trimmed with a deep gold fringe, and having the Royal arms embroidered in gold in the centre. At intervals of about

PLATE CIII.

Title :

Fruit No. 2.
(After "Lance").

Date of Issue and Varieties :

1850. 1. Embossed Autograph Stamp Mount.

Lettering as follows—G. BAXTER, Inventor and Patentee, 11 & 12, Northampton Square.—FRUIT No. 2 after "Lance."

See Plate opposite.

Size of Print : $6\frac{1}{4} \times 4\frac{3}{4}$. *Size of Mount :* $10 \times 7\frac{3}{8}$.

NOTE.—The Plate and Blocks also passed into the following three Printers' hands:

- (1) MR. WILLIAM J. SHEPHERD, at the 1860 Sale (*see list of plates and blocks*).
- (2) MESSRS. VINCENT BROOKS, DAY & SON.
- (3) ABRAHAM LE BLOND.





The Queen opening the First Parliament of her reign.

Barter's Coronation Pictures—*contd.*

ten feet, extending along the entire length of the galleries, were formed by pillars, one on each side, fluted and finished with a flat capital.

[illegible][illegible]

The next example is the *non-regular* case. In this case, the arrangement is not a fan, and the

[illegible]

The second attraction for integrating youth into the VSO program is the opportunity to increase the effectiveness of local personnel. For example, students and youth from neighboring African countries may be able to assist in the training of local personnel. This is especially true in the case of the health care program, where a person from one country may be able to assist in the training of personnel from another country.

The second picture depicts the memorable scene of the Queen entering the Gallery of the House of Lords on the 10th of November, 1801. On this occasion the Queen drove in state to the House of Lords to open the first session of the first Parliament of her reign. The State Coachman, who was upwards of 80 years of age, performed the duties of his office for the last time on this occasion. So great were his infirmities that he was compelled to be lifted on the box and the carriage horses afterwards.

Like the first picture, this historical ceremony is rendered with the genius of a master hand for detail, colouring and architectural setting. It shows Her Majesty attired in her State robes, her train being borne by the Duchess of Sutherland and the Marchioness of Lansdowne, wending her way through the Guard of Honour to ascend the throne in the House of Lords, preceded by the Duke of Somerset, carrying the crown, and Lord Cottenham, carrying the sceptre.

PLATE CIV.

Titles :

1. Brougham Castle.
2. Llangollen.

Date of Issue and Varieties :

1850. 1. Printed Red Stamp Mount.

Lettering as follows—BROUGHAM CASTLE. Printed in Oil Colours by G. BAXTER, The Inventor and Patentee, XI Northampton Square. *Underneath Stamp*—Licenses granted to work the Process.

See Plate opposite.

Size of Print : $3\frac{3}{4} \times 2\frac{1}{4}$. *Size of Mount* : 7×5 .

NOTE.—This print is found also in :

- (1) SUTTABY'S LE SOUVENIR for 1850.
- (2) SUTTABY'S CARNAN'S LADIES COMPLETE POCKET BOOK for 1858.

1850. 2. Printed Red Stamp Mount.

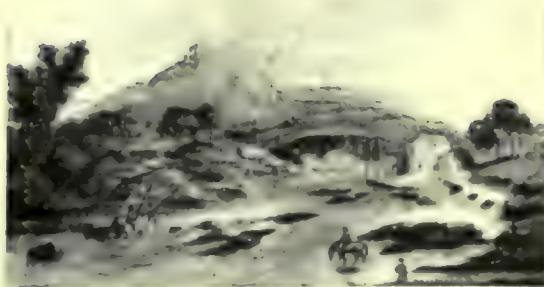
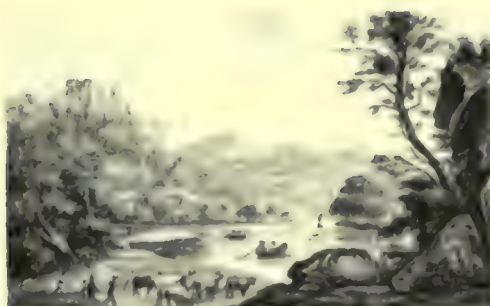
Lettering as follows—LLANGOLLEN. Printed in Oil Colours by G. BAXTER, The Inventor and Patentee, XI Northampton Square. *Underneath Stamp*—Licenses granted to work the Process.

See Plate opposite.

Size of Print : $3\frac{7}{8} \times 2\frac{5}{8}$. *Size of Mount* : $6\frac{1}{2} \times 5$.

NOTE.—This print will also be found in :

- (1) SUTTABY'S CARNAN'S LADIES COMPLETE POCKET BOOK for 1851.
- (2) SUTTABY'S MARSHALL'S LADIES ELEGANT POCKET SOUVENIR for 1854.



Tit-Bits of George Baxter.

II.—A Rare Print.

I AM indebted to that enthusiastic member of the *Baxter Society*, Mr. M. Hacker, of Manchester, for this valuable addition to the gallery of "Tit-Bits."

It is an unidentified and probably unpublished print in colours by George Baxter.

Mr. Hacker acquired same when he purchased the famous "Docker" collection, of which it formed not the least of several important items, such as "Launch of the 'Triton'," "Large Queen," etc. The picture shows the home life of a typical early-Victorian family. The size of the print is $3\frac{1}{2}$ by $2\frac{1}{2}$ in. and printed on a sheet measuring 5 by 4 in. Underneath the print appears the following lettering in three lines in a script type.



This lettering at once makes clear two facts (a) That the print was engraved between 1844 and 1850, because of the address, and (b) That it was intended for a book illustration, by reason of the word "Frontispiece," though for what book is at present unknown.

The print was first discovered in the possession of Mr. John W. Marsden of Harrogate. It then passed into the hands of Mr. P. F. Bullivant of Birmingham, from whom Mr. Alfred Docker, of Gray's Inn, London, purchased same in 1914 for £20. Of course, with increasing years its value has become considerably enhanced.

PLATE CV.

Title :

Balmoral Castle.

Date of Issue and Varieties :

1849. 1. Printed Red Stamp Mount.

Lettering as follows—BALMORAL CASTLE.
Printed in Oil Colours by G. BAXTER, The
Inventor and Patentee, XI Northampton Square.
Underneath Stamp—Licenses granted to work
the Process.

Also Frontispiece to the RELIGIOUS TRACT
SOCIETY'S SCRIPTURE POCKET BOOK for 1850.

See Plate opposite.

Size of Print : $3\frac{3}{4} \times 2\frac{1}{4}$.

Size of Mount : $6\frac{1}{2} \times 5$.

[*This Print kindly lent for reproduction by Mr. Ernest Etheridge,
27, Harrison Road, Erdington, Birmingham.*]



Tit-Bits of George Baxter.

III.—A Posthumous Print.

As my title indicates, I am in this short Tit-Bit dealing with a Print which has been printed from one of Baxter's Plates since his death. The illustration herewith was printed for Mr. T. Priest, Birmingham. It is of considerable interest owing to it being a *signed plate*, and thus at once removing any idea of forgery.



The Plate is signed in two lines in the bottom right-hand corner, i.e., *Baxter's Patent Oil Printing, 11, Northampton Square*. This address at once substantiates the date of the engraving of this plate as being between 1844 and 1850. No print at present in Colours of this Plate is known to collectors, but possibly "time" will bring one to hand.

PLATE CVI.

Title :

“The Third Day He Rose
Again.”

Date of Issue and Varieties :

1854. 1. Embossed Autograph Stamp Mount.

Lettering as follows—G. BAXTER, Inventor and
Patentee, 11 & 12, Northampton Square.—
“THE THIRD DAY HE ROSE AGAIN.”

See Plate opposite.

Size of Print $8 \times 6\frac{3}{4}$.

Size of Mount : $13\frac{1}{2} \times 10\frac{1}{2}$.

NOTE.—The Plate and Blocks also passed into the following three
Printers' hands:

- (1) MR. SAMUEL HOLLAND, at the 1860 Sale (*see list of
plates and blocks*).
- (2) MESSRS. VINCENT BROOKS, DAY & SON.
- (3) ABRAHAM LE BLOND.



Reprints of Baxter Plates.

Knowledge on the subject of Baxter's Prints is very desirable to the collector in his early efforts. It will, therefore, be as well to place on record a List of Prints, which are known to have been printed from Baxter's plates since his death. These Prints were struck off about 25 years ago, and they will be invariably found in a light purple or brown ink:

Destruction of the *Tangere* by Lightning off Ceylon.

Lake Garda, Bolton Abbey, and Brighton Chain Pier.

Miniature designs for Needle boxes, seven in one Sheet.

Prince Consort in his uniform, on balcony.

Queen Victoria's Marine Residence, Isle of Wight.

Queen Victoria and Royal Family leaving Kensington Palace.

Queen Victoria standing, with hand on table.

South Seas. Reception of the Rev. J. Williams at Tanna, the day before he was massacred.

South Seas. Massacre of the Baptized Missionary, the Rev. J. Williams, and Mr. Harris, at Erromanga.

Rev. J. Watchhouse, superintending the landing of the Missionaries at Taranaki, New Zealand.

Wreck of *The Reliance* (last Indian) on the French Coast, near Brest, Nov. 10th, 1812.

Queen Victoria in robes of State.

Queen Victoria landing in Ireland.

Napoleon Bonaparte.

Duke of Wellington's Funeral.

Sbastopol.

Winter Charge.

Summer Charge.

The Bridesmaid, after Brooks.

The Reconciliation.

The Arctic Expedition.

Lake Lucerne, Switzerland.

Mountain Stream (Indians reposing).

Cleopatra.

Crystal Palace, New York.

Derwentwater, Cumberland.

Great Exhibition, 1851: Interior.

Ditto, Exterior.

Ditto, Pompeian Court.

Ditto, The Veiled Statue.

Ditto, Gem No. 1.

Ditto, Gem No. 2.

Ditto, Gem No. 3.

Ditto, Gem No. 4.

Ditto, Gem No. 5.

Ditto, Gem No. 6.

The Soldier's Farewell.

Summer, and La Boudiera.

Hollyhocks, after Bartholomew.

Gardener's Shed, after Bartholomew.

Healing the Sick in the Temple.

Christ's Charge to Peter.

The Ninth Hour.

The Crucifixion.

Christ, with crown of thorns.

Holy Family, after Muller.

Draught of Fishes.

Wesley, Rev. John.

Charles Satoon, East India.

Flowers, 14 variations in one sheet.

PLATE CVII.

Title :

The Saviour
Blessing the Bread.

Date of Issue and Varieties :

1853. 1. Embossed Patentee Stamp Mount.

Lettering as follows—G. BAXTER, Patentee, Gt. Britain, France, Belgium, Germany, &c.—THE SAVIOUR BLESSING THE BREAD.

See Plate opposite.

Size of Print : 8 x 6½. *Size of Mount :* 11 x 8½.

NOTE.—The Plate and Blocks also passed into the following three Printers' hands:

- (1) MR. SAMUEL HOLLAND, at the 1860 Sale (*see list of plates and blocks*).
- (2) MESSRS. VINCENT BROOKS, DAY & SON.
- (3) ABRAHAM LE BLOND.

[*This Print kindly lent for reproduction by Mr. Ernest Etheridge, 27, Harrison Road, Erdington, Birmingham.*]



List of Plates.

Part X.

- Plate CVIII. "The Dogs of St. Bernard."
Embossed Autograph Stamp Mount
- Plate CIX. "Holyrocks."
Embossed Autograph Stamp Mount
- Plate CX. "The Queen leaving Ireland."
Embossed Autograph Stamp Mount
- Plate CXI. Netley Abbey.
Embossed Autograph Stamp Mount
- Plate CXII. "See-Saw" "Margery Daw."
Embossed Autograph Stamp Mount
- Plate CXIII. The Corn Field.
Embossed Autograph Stamp Mount
- Plate CXIV. "Christmas Time."
Embossed Autograph Stamp Mount
- Plate CXV. The Grottolette.
Embossed Autograph Stamp Mount
- Plate CXVI. 1. Greek Dance. 2. Harp Set.
Pressed Red Stamp Mount
- Plate CXVII. The Pas des Trois.
Pressed Red Stamp Mount.
- Plate CXVIII. "The Ninth Hour."
(Embossed Autograph Stamp Mount).
- Plate CXIX. The Holy Family.
(Embossed Autograph Stamp Mount).

PLATE CVIII.

Title:

The Dogs of St. Bernard
(After Landseer).

Date of Issue and Varieties:

1859. 1. Embossed Autograph Stamp Mount.

Lettering as follows—G. BAXTER, Inventor and
Patentee, 11 & 12, Northampton Square.—
“THE DOGS OF ST. BERNARD,” after Landseer.

See Plate opposite.

Size of Print: $17\frac{1}{2} \times 24$. *Size of Mount:* $24\frac{1}{2} \times 30$.

NOTE.—This Print should not be confused with the Lithograph published by W. Dickes.



Baxter Miscellaneous.

I set out to produce a complete list of the Stamped Mounts on which Baxter Prints are to be found, and I find it has become necessary to mention a new series of Stamped Mounts, which were not even in existence when this work was commenced, but which have in an incredibly short space of time become so popular that inclusion herein is necessary in order to make the catalogue a complete and up to date one.

The Mounts in question are those issued by the recently formed Baxter Society, and inasmuch as that they are likely to prove a most effective check to the unscrupulous persons who have heretofore never hesitated to sell Le Blond and other Licensee prints as genuine Baxter. I think it well to insert here print herein the circular sent out by the Baxter Society concerning this series of same, which is as follows:-

Baxter Prints.

How to increase the value of your Collection.

HAVE YOUR PRINTS GUARANTEED BY THE EXPERT COMMITTEE OF THE BAXTER SOCIETY.

A wish having been very generally expressed that in addition to the Guarantee Stamps already issued which are placed on the back of any genuine print submitted, and are in consequence hidden if print is framed, some method of certifying prints should be adopted which would be apparent from the front when the print is framed, and to meet this want, the Council of the Baxter Society have had struck a small circular die, which will in future be placed on the bottom of each print, stamped, in the case of a Baxter print at the bottom left-hand corner, and of Le Blond or other Licensees at the bottom right-hand corner.



Position of Seal for Baxter Prints.



Position of Seal for Le Blond or other Licensee Prints.

This small circular die stamp which is neat enough not to disfigure even the smallest print, will be placed half on the print and half on the mount binding both, and it will now be possible to stamp prints which have for any reason been remounted and which are not on original mounts, this not having been practicable before on account of the risk of unscrupulous persons removing prints

PLATE CIX.

Title :

Hollyhocks

(from a painting by V. Bartholomew, Esq.)

Date of Issue and Varieties :

1857. 1. Embossed Autograph Stamp Mount.

Lettering as follows—G. BAXTER, Inventor and Patentee, 11 & 12, Northampton Square.—“HOLLYHOCKS,” from a painting by V. Bartholomew, Esq.

Signed in body of plate on left hand side—Published March 10th, 1857, by G. Baxter, Proprietor and Patentee, London.

See Plate opposite.

Size of Print: 15 × 10 $\frac{3}{4}$. *Size of Mount:* 22 $\frac{3}{4}$ × 18 $\frac{1}{2}$.

NOTE.—The Plate and Blocks passed into the following three Printers' hands:

- (1) At the 1860 Sale MR. SAMUEL HOLLAND (*see list of plates and blocks*).
- (2) MESSRS. VINCENT BROOKS, DAY & SON.
- (3) ABRAHAM LE BLOND.

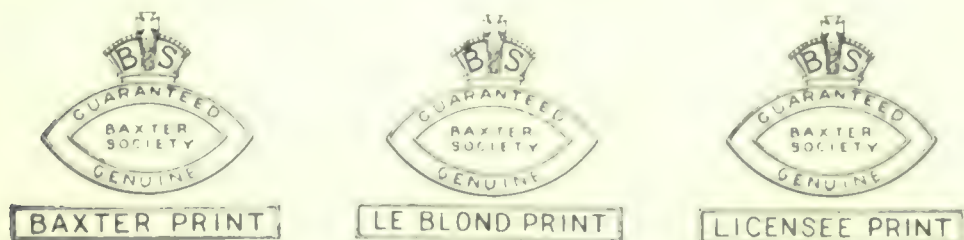
[*This Print kindly lent for reproduction by Mr. Ernest Etheridge, 27, Harrison Road, Erdington, Birmingham.*]



Baxter Miscellaneous -contd.

from mounts with stamps on and substituting inferior or wrong prints on the stamped mount, whereas now if such a thing should be done the print or the mount when separated would only bear half the stamp and the fraud would be easily detected, in addition to which a Baxter print would have half the stamp on the lefthand bottom corner and a Licensee print on the righthand bottom corner, and it is hoped that this is such an effective method of stamping that such change over will not be possible.

In addition to the stamp for binding together mount and print, the Council have had struck 3 dies as illustrated, so that plain mounts can be stamped if desired, and also a number of stamped mounts for cheap stamped prints which prints at present unmounted can be mounted, and it is confidently hoped that these mounts may become so popular that every collector will require to have his or her prints either stamped or mounted on the Society's stamped mounts, which are in no way an imitation of Baxter mounts, but which will safeguard the collector as to the genuineness of any prints he has or may buy.



The prices for Guarantee Stamps remain as before, 1s. for each Baxter print, and Sixpence for each Licensee print, but, in addition to this charge, for stamping the impressed seal on any plain mount print may be already on a charge of sixpence per print will be made, and for mounting prints on Baxter Society Stamped Mounts the charges are as follows:

For small prints 1s. per print; for prints measuring over 6 inches in length, 1s. 6d. per print; and for prints measuring over 12 inches in length, 2s. 6d. per print; and for the few very large prints, such as "Parting Look" and "St. Bernard Dogs," 5s. per print; all these charges to be in addition to Stamping charges, but to include the cost of mounts and mounting.

Prices for quantities or complete collections will be quoted on application to the Hon. Secretary,

E. ETHERIDGE,
27, Harrison Road,
Erdington,
BIRMINGHAM

PLATE CX.

Title :

The Queen and Family
on board the Royal Yacht.

Date of Issue and Varieties :

1850. 1. Embossed Name Stamp Mount.

Lettering as follows -THE QUEEN AND FAMILY
ON BOARD THE ROYAL YACHT.

*Signed in body of Plate, bottom left-hand
corner :* Baxter's Patent Oil Printing, 11 North-
ampton Square.

See Plate opposite.

Size of Print : $4 \times 5\frac{1}{2}$.

Size of Mount : $5\frac{1}{2} \times 6\frac{3}{4}$.

[*This Print kindly lent for reproduction by Mr. M. Hacker,
Manchester.*]



Picture Printing prior to Baxter's
Process in 1834.

IT was early in the Nineteenth Century that we had Baxter, a hand-depositing to the work, and then, in the latter, sixteenth, and seventeenth Century, stood a Robert Printing from Wood, with Eighteenth Century Mozart, Nineteenth and Sixteenth Century Engraving in center—Johns Patent under which he might press the paper, the print, and the artist's address.

- Robert B. Anderson
 • Instructor Emeritus

Yellow Block or Wood, at a distance of two feet from the wall, and an example of the Press, and the several other implements which were used in which the picture, and the letters, were engraved, the first of which, being used for the purpose of drawing the strings, where and how many were perfectly perfect, and the string, running out back by the side of the hour, to recall that the several faces were painted upon the wall, not only, and that two of them were posted back to back, to form a face, and a half. It is early certain that no press was used in the letter, but that for the production of these Black, and that the Black were made by the "dabber," and the paper pressed upon the inked surface by the hand, or by a cloth to get the impression.

It is very doubtful if the Fifteenth Century saw any " Pictures " printed in Colours at all apart from book illustrations.

The Art of Printing pictures in colours by the method which is known by its Italian name of "Chiaroscuro" took its rise early in the Sixteenth Century. Experts agree that the colours of Chiaroscuro Prints were all applied by means of the press, and not by hand-colouring or Stencilling, a process much in vogue during the Sixteenth, Seventeenth and Eighteenth Centuries.

PLATE CXI.

Title :

Netley Abbey.

Date of Issue and Varieties :

1849. 1. Printed Red Stamp Mount.

Lettering as follows—NETLEY ABBEY. Printed in Oil Colours by G. BAXTER, the Inventor and Patentee, 11 & 12, Northampton Square. *Underneath Stamp*—Licenses granted to work the Process.

See Plate opposite.

Size of Print : $4\frac{1}{4} \times 2\frac{3}{4}$.

Size of Mount : $6\frac{3}{4} \times 4\frac{3}{4}$.

NOTE.—This print was also published in Suttaby's *Le Souvenir* for 1851; and Suttaby's *Marshall's Ladies Fashionable Repository* for 1851.

[*This Print kindly lent for reproduction by Mr. M. Hacker, Manchester.*]



1894

Picture Printing, etc.—cont.

The dawn of the Eighteenth Century saw the birth of the "Colour Picture Print," as apart from the dismal and gloomy Chiaroscuro efforts of the previous centuries. The new methods of Intaglio Engraving were undoubtedly responsible for this change.

Picture Printing in colours seems to have been quite unknown in England until the advent of James Christopher Le Blon, who came to London about 1712, and commenced to operate his three-colour process, a distinct from the old Chiaroscuro methods.

James Christopher Le Blon was born at Frankfort-on-the-Main in May, 1667. He studied painting at Zurich and Rome, and in 1702 he settled for awhile in Amsterdam as a Portrait and Miniature Painter. Here it was almost probably that he studied a copy of Newton's "Optics," published in 1704, and from Newton's theory of the composition of light by the three primary colours, Red, Blue, and Yellow, evolved his process of producing Colour-prints from Mezzotint engraved plates. His process was to engrave in Mezzotint three plates with different portions of the subject, each plate bearing on its engraved surface the required proportions of Red, Blue, or Yellow, which according to Newton's theory would produce the required pictorial Colour-tones to complete the painting he was reproducing.

It is not worth while here to enter into the various vicissitudes which beset Le Blon during the twelve years he was operating his three-colour Mezzotint Process in England.

My readers will now have become acquainted with the two modes of producing "Pictures," viz.:

- a. Relief Wood-cuts.
- b. Intaglio Engraved Plates.

Baxter's Process was a combination of these two methods, and I am now going to show that this "Process" was operated, in a somewhat imperfect degree, it is true, as early as 1722. It may seem somewhat strange to say that this Process had not its home in Germany, nor was of German origin, but was the invention of an Englishman, one Elisha Kirkall, a Yorkshireman, who was born at Sheffield about the year 1682. He was the son of a locksmith, from whom he learnt to work and engrave on metal. About the year 1702 he came to London, where he was employed for several years to grave arms, ornaments, etch and cut stamps in hard metal for printing in books. During this period he studied Drawing in the new Academy in Great Queen Street, Lincoln Inn Fields. He apparently married early in life as appears from his trade card, preserved in the Print Room of the British Museum, which bears the names of Mr. Elisha and Mrs. Elizabeth Kirkall, and the date 31st August, 1707. In Messrs. Chatto

PLATE CXII.

Title :

“See-Saw”
“Margery Daw.”

Date of Issue and Varieties :

1858. 1. Embossed Autograph Stamp Mount.

Lettering as follows—G. BAXTER, Inventor and Patentee, 11 & 12, Northampton Square.—
“SEE-SAW—MARGERY DAW.”

Signed in body of Plate, bottom left-hand corner: Published March 3rd, 1858, by G. BAXTER, Proprietor and Patentee.

See Plate opposite.

Size of Print : 6 × 4 $\frac{1}{4}$. *Size of Mount :* 9 $\frac{1}{2}$ × 6 $\frac{3}{4}$.

NOTE.—The Plates and Blocks passed into the following three Printers' hands:

- (1) MR. WILLIAM J. SHEPHERD, at the 1860 Sale (*see list of plates and blocks*).
- (2) MESSRS. VINCENT BROOKS, DAY & SON.
- (3) ABRAHAM LE BLOND.

[*This Print was kindly lent for reproduction by Mr. M. Hacker, Manchester.*]



Picture Printing, etc.—cont.

& Jackson's Treatise on Wood Engraving, Kirkall is credited with the revival of the Art of Wood Engraving in this country in the eighteenth century. He also is claimed as the first exponent in England of the white line Intaglio manner of Wood Engraving, afterwards brought to such perfection by that great Wood Engraver Thos. Bewick, of Newcastle. Kirkall died in Whitefriars, a district of London between Fleet Street and the Thames, in December, 1742.

The Process of Kirkall's in which we are the more particularly interested, as being akin to Baxter's, took its rise in 1722, when he started producing Coloured Prints by engraving a foundation or key plate in which Mezzotint and Etching was the medium used, and adding the colour tone by the superposition of one or two wood blocks in the manner of the early Italian Chiaroscuro Engravers. Thus we see that both Relief and Intaglio Processes were used. By this mode he produced a copy of Ugo da Carpi's Chiaroscuro Engraving of "Aeneas & Anchises," after Raphael, and a number of reproductions of drawings by Italian masters. A collection of these is in the Print Room of the British Museum. He also engraved in a similar manner a portrait of Sir Christopher Wren, by John Closterman, and a portrait of Dr. William Stukeley the Antiquary.

I will leave it to my readers to judge as to whether Baxter was an "Inventor" or not; and as to whether he should have had a Patent granted him! This point seems to be a matter of great importance to some writers, but to myself is of only passing moment. The Artistic charm of Baxter's work—one must not forget that he was an Artist—and the powers of harmonizing Colour which he possessed to an extraordinary degree, combined with his fineness of engraving, will, I am convinced, bring his works, as time goes on, into far greater prominence than they have already achieved.

Kirkall's Process was also the model for the various works of Le Sueur, Pond, and Knapton up to about 1760, when it apparently lapsed, and was superseded in the public favour by the eighteenth century "Stipple Prints" we all know so well. Having briefly introduced the earliest methods of Pictorial Colour Printing in Relief and Intaglio methods, we will go a step further to the period when Baxter commenced his Process, and as Colour Printing cannot be done without Coloured Inks, we come to the name of William Savage, also a Yorkshireman, who was born at Howden in 1770, and who produced a book entitled "Practical Hints on Decorative Printing," which to all intents and purposes was a Typographical specimen to demonstrate his new Coloured Inks for Pictorial Picture Printing. In 1799 Savage was appointed Chief of the Printing Department of the Royal Institution, and in this post having plenty of spare time, he acquired a Printing plant of his own, and was thus enabled to devote his leisure to experimental work in the Printing Art, which resulted in

PLATE CXIII.

Title :

The Corn Field.

Date of Issue and Varieties :

1857. 1. Embossed Autograph Stamp Mount.

Lettering as follows—G. BAXTER, Inventor and Patentee, 11 & 12, Northampton Square.—THE CORN FIELD.

Signed in body of Plate, bottom right-hand corner : Published November 20th, 1857, Baxter, Proprietor, London.

See Plate opposite.

Size of Print : $5\frac{7}{8} \times 3\frac{3}{4}$. *Size of Mount :* $8\frac{3}{4} \times 6\frac{1}{2}$.

NOTE. — The Plate and Blocks passed into the following three Printers' hands:

- (1) MR. WILLIAM J. SHEPHERD, at the 1860 Sale (*see list of plates and blocks*).
- (2) MESSRS. VINCENT BROOKS, DAY & SON.
- (3) ABRAHAM LE BLOND.

[*This Print kindly lent for reproduction by Mr. M. Hacker, Manchester.*]



Picture Printing, etc. cont.

his giving his attention to coloured inks and their production. Anyone interested in Savage's book can inspect the Copy preserved in the Library of the Patent Office, London, which is bound in two folio volumes, and contains prints of the various stages of the pictures in the book, pulled in order as the Presswork progressed. Baxter's "Cabinet of Paintings" can also be seen in the same Library.

Although this elaborate treatise on coloured inks was produced by Savage only about sixteen years prior to the commencement of Baxter's Process, we find that Baxter did not adopt the use of Savage's formula for coloured ink, for Savage's ideal was one which did not contain "Oil" whereas "Oil" coloured inks were one of Baxter's features in the production of his prints. In this distinction of the inks it is probable that Baxter studied and improved the formula of the first English Patent for the manufacture of Coloured Inks, which was by James Rowley in 1772. This ink was compounded of the ingredients used for making up colours for painting, but instead of being mixed with Water, Rowley used Linseed Oil and Minc, boiled and calendered.

It is of further interest to note the fact that the ink of Rowley, which was for use in printing playing cards from copper plates, at the period of its invention was one which would bear the besmearing or polish requisite to be given to playing card, and in this connection we remember the beautiful gloss or polish that the majority of Baxter's Prints have.

This beautiful glaze of Baxter's was obtained by placing the Print on to a highly polished steel plate (see *Savage's Printing Process* (See Savage, *ibid.*, 47) and passing same through the Press two or three times, the effect of which will give a beautiful brightness or polish to the printing.

Having briefly introduced to my readers' notice the Workers and Processes of "Picture Prints" prior to Baxter, I venture to assert that throughout the era of Pictorial Colour Printing there is no more outstanding figure than that of George Baxter, whose remarkable achievements in the "Art Preservative" from the comparatively obscure position in which he found it, to the greatness with which he endowed it, warrants his name being immortalised amongst the geniuses of his day.

PLATE CXIV.

Title :

Christmas Time

(After Fitzgerald).

Date of Issue and Varieties :

1859. 1. Embossed Autograph Stamp Mount.

Lettering as follows—G. BAXTER, Inventor and Patentee, 11 & 12, Northampton Square.—CHRISTMAS TIME (after Fitzgerald).

See Plate opposite.

Size of Print : 6 x 4½.

Size of Mount : 9¼ x 7¼.

NOTE.—The Plate and Blocks passed into the following three Printers' hands:

- (1) At the 1860 Sale MR. WILLIAM J. SHEPHERD (*see list of Plates and Blocks*).
- (2) MESSRS. VINCENT BROOKS, DAY & SON.
- (3) ABRAHAM LE BLOND.

[*This Print kindly lent for reproduction by Mr. M. Hacker, Manchester.*]



George Baxter.

A Short Sketch of his Life.

George Baxter was the second son of John Baxter, who lived in the old world town of Lewes more than a hundred years, and in a shop with walls ever bearing these signs—

BOOKSELLER

STATIONER

PRINTING

OFFICE.

BANNER

From this it will at once be seen that Baxter's father pursued a double career as a Printer and Wood Engraver. Here it was that George Baxter was born, on the 31st July, 1804, the address being 37, High Street, Lewes.

Baxter's father was the son of a farmer, and was born at Rickhurst in Surrey in 1781. He went to Lewes and established the Press in the year 1803, where he printed and published a large number of important works, amongst which may be recorded a quarto Bible, particularly known as Baxter's Bible, illustrated with wood engravings, published in 1811. He also printed Herfield's "History of Lewes," 2 Vols., 1814-17, the second edition of "History of Sussex," 2 Vols., 1833, and the Library of Agricultural Knowledge, which ran into four editions and a sale of over 10,000 copies. He also wrote, printed and published an interesting little "History of Topography" in 1806, a copy of which can be seen at the Patent Office Library, London. We also find that he was an enthusiastic cricketer, and the joint, if not the sole, author of the first book of Rules published for that game, which ran into several editions, and had a sale of over 300,000 copies, entitled "Lambert's Cricketer's Guide," after the celebrated Professional of that name. The introduction to the first edition substantiates the fact that he was the author as well as the publisher, and also the claim that it was the first book published of its kind.

George Baxter's mother's maiden name was Charlotte Warner; she came from Midhurst, Sussex, and was married to John Baxter at St. Martin's in the Fields on the 22nd November, 1804.

George Baxter's school days were spent in the uneventful fashion common to most boys. Baxter's father naturally intended him to follow his own craft, so we find he duly entered his Printing and Wood Engraving business, and was set to learn the multifarious duties attached to it, though it early became apparent that he did not take kindly to the mechanical side of the craft. So

PLATE CXV.

Title :

The Gondoletta.

Date of Issue and Varieties :

1849. 1. Embossed Autograph Stamp Mount.

Lettering as follows—G. BAXTER, Inventor and Patentee, 11 & 12, Northampton Square.—THE GONDOLETTA.

See Plate opposite.

This Print was also published in SUTTABY'S POOLE'S LONDON ANNUAL REPOSITORY for 1849.

Size of Print : Oval $3\frac{1}{2} \times 2\frac{1}{4}$. *Size of Mount :* 7 × 5.

[*This Print kindly lent for reproduction by Mr. M. Hacker, Manchester.*]





George Baxter—cont.

his father quickly encouraged him in his natural bent of the Artist side of the business, for in one of his own publications, "Baxter's Stranger in Brighton and Directory," published in 1824, we see that the Front piece of Brighton Cham Pier states at the foot that it is drawn by George Baxter. Further illustrations to Horsfield's "History of Lewes," 1824-7, were also drawn by him. This shows that George Baxter, at the early age of 19, was beginning to make a name for himself as an Artist.

Baxter, naturally, like the majority of Artists and Painter before him, as soon as he had developed his Artistic faculties, turned his hand to the Engraver's Art. Wood-cut Engraving was the medium extensively used during this period for illustrating, and in his father's business he largely devoted his time to learning this Art from the Engraver his father employed. For greater perfection in this calling we find that he went for a few months as a turnover pupil to that well-known Wood Engraver of London, Mr. Williams, in the year 1825.

Upon the completion of his pupilage, Baxter returned from London to his native place, and plied his calling as a Wood Engraver at his father's place of business during 1826. However, in the early part of the year 1827, Baxter—who had now nearly attained the age of 25—was evidently inspired with a desire for a larger field of activity and renown than his birthplace could afford him, and consequently we find him migrating to London, and setting up on business upon his own account. From the dates taken from the late Mr. Robert Harrild's ledgers I am able to state clearly and authoritatively that Baxter commenced in business as a *Wood Engraver and Printer in Colour*, 1827, at Charlotte Street, Blackfriars Road, E.C. (now known as Great Charlotte Street; his first working Printing appliance being a Wooden Press by the late Mr. Robert Harrild.

The date of the commencement of Baxter's business career will interest you materially, establishing as it does that Baxter was in business in London for six months prior to his marriage to Miss Harrild, and not, as has been generally assumed hitherto, that he commenced in business in London after his marriage to Miss Harrild.

We must of necessity in this short survey of Baxter's life, and in order better to realise the enormous progress and genius of Baxter in the Colour Picture Printing World, bear strongly in mind the construction and capabilities of the appliances with which he had to prosecute his Art.

In the Technical Library of the St. Bride's Institute, St. Bride's Lane, E.C., can be seen preserved one of these "Old Wooden Presses" on which Baxter first assailed his "Art." These Presses were in principle probably identical with that used by Gutenberg in 1450.

PLATE CXVI.

Titles :

1. The Greek Dance
and
2. Harem Set.

Date of Issue and Varieties :

1850. 1. Printed Red Stamp Mount.

Lettering as follows—THE GREEK DANCE. Printed in Oil Colours by G. BAXTER, The Inventor and Patentee, XI Northampton Square. *Underneath Stamp*—Licenses granted to work the Process.

See Plate opposite.

Size of Print : 5 x 1 $\frac{3}{4}$.

1850. 2. Printed Red Stamp Mount.

Lettering as follows—HAREM SET. Printed in Oil Colours by G. BAXTER, The Inventor and Patentee, XI Northampton Square. *Underneath Stamp*—Licenses granted to work the Process.

See Plate opposite.

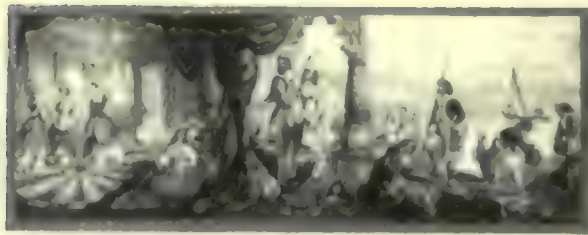
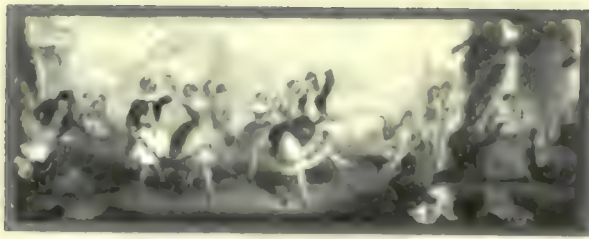
Size of Print : 5 x 1 $\frac{3}{4}$.

Size of Mount : 7 x 5.

NOTE.—The Plate and Blocks also passed into the following Printer's hands:

- (1) MR. WILLIAM J. SHEPHERD, at the 1860 Sale (*see list of plates and blocks*).

[*This Print was kindly lent for reproduction by Mr. Ernest Etheridge, 27, Harrison Road, Erdington, Birmingham.*]



George Baxter *cont.*

Six months after Baxter had established himself in business in London, he was married to Mary Harrild, daughter of Robert Harrild, and it was at this period that he removed from Charlotte Street, Blackfriars Road, to 29, King Square, Goswell Road. The following duly appeared in the "Sussex Advertiser" as the wedding announcement:

"August 23, 1827, at Lewisham, by the Rev. R. T. Lancaster, Mr. George Baxter, engraver, eldest surviving son of Mr. Baxter, printer, Lewes, to Mary, eldest daughter of Mr. Harrild of Round Hill, Cottage, Sydenham, and of Friday Street, London."

The following is a copy of the Marriage Certificate:—

CERTIFIED COPY OF AN ENTRY OF MARRIAGE.

Pursuant to the Marriage Acts, 1836 to 1848.

Registration District

1. Marriage Solemnized at St. Mary's, Lewisham, in the Parish of Lewisham.

No.	When Married.	Name and Surname.	Age.	Rank or Profession.	Residence before Marriage.	Whether Nominally a Member of any Religious Society.	Rank or Profession of Father.
-----	---------------	-------------------	------	---------------------	----------------------------	--	-------------------------------

244 Aug. Ge Baxter
Tue.

1827 Mary Harrild Spinster

Married in the Church according to the Rites and Ceremonies by License.

This Marriage was solemnized between us.	George	in the Presence of us,	Robt. Harrild.
	Mary Harrild		Hannah Smith

I, R. P. ROSEVARE, of St. Mary's, Lewisham, in the County of Kent, do hereby certify that this is a true copy of the Entry No. 244 in the Register Book of Marriages of the said Church, and that such Register Book is now open to my view.

Witness by my hand this 6th day of September, 1848.

R. P. ROSEVARE, M.A., Vicar.

You will, no doubt, observe that this Certificate is incomplete, in reference to which the Clerk of St. Mary's, Lewisham, writes me as follows:

2, Fordyce Road, Lewisham, S.E. 13,

September 6th, 1918.

Dear Sir,

Enclosed find as much of the entry of G. Baxter's marriage as we have, as our registers were burnt some years ago, and this is all that could be copied off of the original.

Yours truly,

J. THURGOOD, Clerk.

We are told by Baxter himself in late years that here at King Square he first delved into the Art of Picture Printing in Colours; of his ups and downs

PLATE CXVII.

Titles :

1. The Pas des Trois.
2. Pas des Trois and Fairy Scenes.

Date of Issue and Varieties :

1851. 1. Printed Red Stamp Mount.

Lettering as follows—THE PAS DES TROIS.
Printed in Oil Colours by G. BAXTER, The
Inventor and Patentee, XI Northampton Square.
*See Illustration showing Flaming Torch on left
of print opposite.*

2. Pas des Trois and Fairy Scenes.

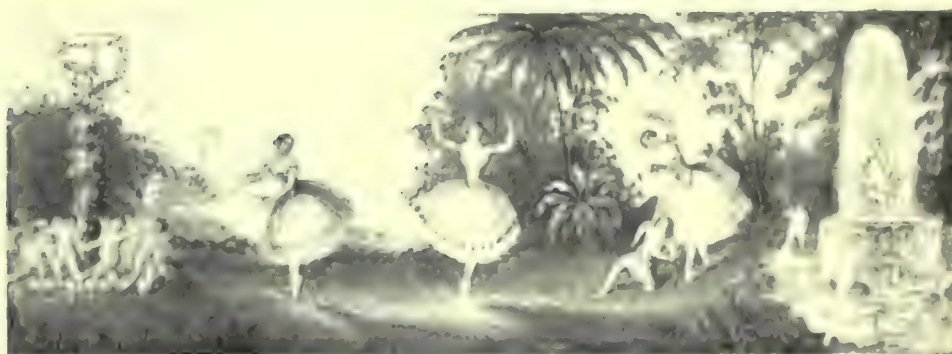
It will be noted that in this Print the "Flaming
Torch" has been altered to a "Floral Stan-
dard." Trees also have been added to the back-
ground, and the drapery of the dancers
changed.

The second half of the Picture shows the Print
known as FAIRY SCENES.

See Illustration opposite.

Size of Print : 5 x 1 $\frac{3}{4}$. Size of Mount : 7 x 4 $\frac{1}{2}$.

*[This Print kindly lent for reproduction by Mr. M. Hacker,
Manchester.]*



George Baxter—cont.

to perfect his first efforts we know little. It is generally accepted that "Butterflies," a 4to picture of three Butterflies, two on the wing and one resting, is Baxter's first completed picture in Colours, and was produced from Wood Blocks only about 1837 to 1839. This picture is obviously intended for a book illustration, but it is pretty certain that the book did not materialise.

The earliest Prints of Baxter's of which we to-day possess outstanding evidence of publication are "Dipper and Nest" and "Little Gracie and Nest" (see page 2 for full details). These Prints were produced for "Mudie's Feathered Tribes of the British Island," and the *Illustrated Catalogue of Prints* gives the publication date as January, 1834, from the title, it is evident that Baxter must have produced these Prints in the latter half of 1833.

In 1834 we find that the Prints issued by Baxter are: 1. "Eagle and Vulture," 2. "Hind and Miscellaneous Buildings," 3. "Meditation of Clouds." All of these Prints were for book illustration.

The year 1835 found Baxter still persevering with his Art, and the following are the Prints issued: 1. "The Welsh Harper," 2. "Norfolk Bridge, near Shoreham," 3. "Cattle Drinking," 4. "Polar Sky and the Seasons," 5. "End of Time," 6. "Caroline Merchants," 7. "Tropical Scenery and Temperate," 8. "Scene on the Mountain Top and Air Bird," 9. "Southdown Sheep and Convolvulus Leaves, Flower and Bud," 10. "Evening on the Sea and the Shore," 11. "Virginia Water and Boy with Bird's Nest."

With the issue of these Prints Baxter's name came into prominence as a Pictorial Artist and Colour Printer, and further—a very important point we must not lose sight of—Baxter at this period was the only operator of Colour Picture Printing in England, and for several more years to come had the field to himself. Publishers now began to interest themselves more in his works, and thus it came about that the "Old Wooden Press" would have of necessity to be superseded by what, even in these days, would be a more modern appliance. Also, larger premises would be required, and so we find that Baxter now moved to 3, Charterhouse Square, E.C. The late Mr. Robert Harrild's ledgers indicate the probable date of Baxter's removal to these premises, as being March 23rd, 1835; the entry being "Paid man's time taking down Miter", and in April of this year the first "Albion Press" was installed in these premises.

We now come to the year 1836, which was an outstanding epoch in Baxter's career. For we find that Baxter had now adopted the combination of an Aquatint engraved key plate, to which was added the necessary number of Wood Blocks to perfect the colour picture, printed by Intaglio and Letterpress methods respectively, and we have it recorded in H.M. Patent Office that he made application, and that he had Letters Patent granted to him, unto which he set his hand and seal on the 23rd of April, 1836, for Printing in Oil Colours by this Process.

PLATE CXVIII.

Title :

The Ninth Hour.

Date of Issue and Varieties :

1854. 1. Embossed Autograph Stamp Mount.

Lettering as follows—G. BAXTER, Inventor and
Patentee, 11 & 12, Northampton Square.—
“ THE NINTH HOUR.”

See Plate opposite.

Size of Print $8\frac{1}{4} \times 6\frac{1}{2}$.

Size of Mount : $11\frac{1}{2} \times 9$.

[*This Print was kindly lent for reproduction by Mr. Ernest
Etheridge, 27, Harrison Road, Erdington, Birmingham.*]



George Baxter *cont.*

We find that the following are the Prints executed by Baxter during this year: 1. "Boys with a Kite in a Tree," 2. "Bohemian Peasants," 3. "Hungarian Peasants," 4. "The Conqueror [sic] of Europe," 5. "Mosaic Pavement at Pitney," 6. "Boy throwing Stone at Duck," 7. "Girl outside Gates of a Mansion," 8. "Two lovers standing under a Tree," 9. "Cluster of Passion Flowers, Roses, etc."

Practically immediately upon the granting of his Patent, Baxter had probably in his own mind determined to rival the labours of Rudolph Ackermann, whose name is familiar in the annals of Pictorial book production, and for whose books the illustrations were engraved in Aquatint, the impressions being afterwards coloured by hand. Consequently we find in the year 1837 he completed and published a volume entitled "The Pictorial Album, or Cabinet of Painting," which was published by Chapman and Hall. It is a small quarto Volume, neatly bound, and contains a title vignette and ten full plates, appearing to be mounted on a tinted paper. Baxter tinted the paper himself by using a copperplate of copper to receive the colour or tint of ink, printing the same by the Letterpress method. This book ranks as one of the rare items in book production, being the first book produced and published in England entirely illustrated with pictures printed in colour.

It was in this year the beauty and novelty of Baxter's Patent Oil Colour Prints were partly realised by John Snow, who was publisher to the London Missionary Society, and thus at this date we find Baxter commencing to pictorially illustrate the Society's publications.

The following are the Prints, in addition to the "Cabinet of Paintings," issued during this year by Baxter: 1. "Turn of the Monsoon and A Bird of Spring," 2. "Isola Bella Lago Maggiore and Summer Fly," 3. "View and near Mount St. Bernard, Italy, and Autumnal Artist," 4. "Avalanche at Lewes and A Winter Bird," 5. "Advice on the Care of the Teeth," 6. "Rev. P.," 7. Rev. John Williams: this is Baxter's first portrait study.

Baxter's fame having now become assured, and the demand steadily rising for his productions, further large additions to his plant would have to be made if he were to cope with it. This would need an additional capital outlay; and here again the help which the late Mr. Robert Harrild had extended to him at the commencement of his career was further given. From his ledgers we find that another Copper Plate, a "Stanhope" and a "Goldring Stanhope" Press were *lent* him by Mr. Harrild. This, then, would give Baxter a Plant installation of Five Letterpress and Three Copperplate Presses.

With the installation of this plant Baxter in 1838 commenced to produce his Missionary Portraits and other subjects in collaboration with John Snow, placing them on the market as "Pictures," as distinct from his previous productions of book illustrations.

[Continued in Part XI.]

PLATE CXIX.

Title :

The Holy Family.

Date of Issue and Varieties :

1850. 1. Embossed Autograph Stamp Mount.

Lettering as follows—G. BAXTER, Inventor and Patentee, 11 & 12, Northampton Square.—THE HOLY FAMILY.

Very rare with this Stamp; usually found on Printed Red Stamp Mount.

See Plate opposite.

Size of Print : 6 x 4.

Size of Mount : 9 x 7½.

NOTE.—The Plate and Blocks also passed into the following Printer's hands:

(1) MR. WILLIAM J. SHEPHERD, at the 1860 Sale (*see list of Plates and Blocks*).



List of Plates.

Part XI.

Plate CXX.	Summer Time. <i>(Embossed Autograph Stamp Mount.)</i>
Plate CXXI.	Brighton Church Picnic. <i>(Embossed Autograph Stamp Mount.)</i>
Plate CXXII.	The Little Gardeners. <i>(Embossed Autograph Stamp Mount.)</i>
Plate CXXIII.	Summer (Small). <i>(Embossed Autograph Stamp Mount.)</i>
Plate CXXIV.	Crossing the Bridge. <i>(Embossed Autograph Stamp Mount.)</i>
Plate CXXV.	Intimate Acquaintance. <i>(Embossed Autograph Stamp Mount.)</i>
Plate CXXVI.	Bolton Abbey. <i>(Embossed Autograph Stamp Mount.)</i>
Plate CXXVII.	The Bride. <i>(Embossed Autograph Stamp Mount.)</i>
Plate CXXVIII.	Funeral of the late Duke of Wellington. <i>(Embossed Autograph Stamp Mount.)</i>
Plate CXXIX.	Houses of Parliament. <i>(Embossed Autograph Stamp Mount.)</i>
Plate CXXX.	The Descent from the Cross. <i>(Embossed Autograph Stamp Mount.)</i>
Plate CXXXI.	Birth of the Saviour. <i>(Embossed Patent Stamp Mount.)</i>

PLATE CXX.

Title :

Summer Time,
“Half light, half shade, she stood.”

Date of Issue and Varieties :

1856. 1. Embossed Autograph Stamp Mount.

Lettering as follows—G. BAXTER, Inventor and Patentee, 11 & 12, Northampton Square.—SUMMER TIME. “Half light, half shade, she stood.”

Signed in body of plate on left hand side—Published December 1, 1856, by G. Baxter, / Proprietor and Patentee, London.

See Plate opposite.

Size of Print : 6 x 4 $\frac{1}{4}$. *Size of Mount :* 9 $\frac{1}{2}$ x 6 $\frac{3}{4}$.

NOTE.—The Plate and Blocks also passed into the following three Printers' hands:

- (1) At the 1860 Sale MR. WILLIAM J. SHEPHERD (*see list of plates and blocks*).
- (2) MESSRS. VINCENT BROOKS, DAY & SON.
- (3) ABRAHAM LE BLOND.

[*This Print was kindly lent for reproduction by Mr. M. Hacker, Manchester.*]



George Baxter—A Short Sketch of his Life

Continued.

In the year 1838 Baxter produced the following Prints: 1. Sunshine and Cloudy Sky; 2) "Yes, I am come of high degree, For I am the Heir of Bold Buccleuch"; 3. The Old Water Mill, and The English Ship by Moonlight; 4) Milo of Crotona rending the Oak and the Dying Gladiator; 5. The Departure of the Camden; 6. Mr. Medhurst in conversation with Chee Tih Lang, attended by a Malay boy; 7. Rafaralahy.

The Picture "The Departure of the Camden" was, as before mentioned, solely produced for sale on a lettered mount. See Plate XIII. as a Picture, as distinct from Baxter's previous work for book illustration.

In the year 1839 the following Prints were produced by Baxter: 1. Lo Studio and Michael Angelo's Moses; 2. Judgment of Brutus and Scipio; 3. Passage at Oougham; 4. View from Mission House, Bangalore; 5. A Greek Monastery.

Probably the reason for the smallness of the number of Baxter's productions during this and the following year was the fact that it was now that Baxter commenced to work upon his two Great Masterpieces, Queen Victoria's Coronation Pictures—see page 88-93; and in connection with them it is interesting to note that he was admitted to Buckingham Palace to complete his portrait of Queen Victoria in her State Robes. It was not till 1841 we find that Baxter had completed these two pictures; the publication of which proved a financial failure, although nothing in Pictorial Colour Printing had ever before been executed to compare with them. This financial failure Baxter attributed to his inability to sufficiently advertise them, although fairly large sums were spent in this way.

The year 1840, as already indicated, only saw the publication of the following Prints of Baxter's: (1. Domestic Happiness and Child on a Bed; (2) Rev. John Williams (small woodcut, uncoloured; 3. The Six Malagazy Christians; (4) The Landing of Columbus.

During the year 1841 Baxter gave to the public some beautiful Prints. They are as follows: (1) The Reception of the Rev. John Williams at Tanna; (2) The Massacre of the lamented missionary and Mr. Harris at Erromanga; (3) Her Most Gracious Majesty Queen Victoria Receiving the Sacrament at Her Coronation; (4) The Arrival of Her Most Gracious Majesty Queen Victoria at the House of Lords, to open the First Parliament of her reign; (5) Shells; (6) 23 Prints illustrating Sir N. Harris Nicolas's "Orders of Knighthood."

The year 1842 only saw three new Prints by Baxter: (1) Rev. John William's first interview with the Natives of Erromanga; (2) The Mission Premises at Kuruman Station; (3) The Launch of the Trafalgar..

PLATE CXXI.

Title :

Brighton Chain Pier.

Date of Issue and Varieties :

1850. 1. Embossed Patentee Stamp Mount.

Lettering as follows—G. Baxter, Patentee, Gt.
Britain, France, Belgium, Germany, &c.—
BRIGHTON CHAIN PIER.

See Plate opposite.

Size of Print : $2\frac{1}{4} \times 3\frac{3}{4}$.

Size of Mount : $4\frac{3}{4} \times 6\frac{3}{4}$.

NOTE.—The Plate and Blocks also passed into the following
Printer's hands:—

(1) MR. SAMUEL HOLLAND, at the 1860 Sale (*see list of
plates and blocks*).

[*This Print kindly lent for reproduction by Mr. M. Hacker,
Manchester.*]



George Baxter--cont.

The next year, 1843, Baxter produced five Prints: 1. Rev. John Williams full length on board ship; 2. The Lamented Missionary the Rev. John Williams large portrait; 3. The Rev. Robert Moffat father-in-law of Livingstone; 4. The Wreck of the Reliance; 5. The Ordinance of Baptism. It was during this year that Baxter had a disagreement with John Snow, the London Missionary publisher, and possibly owing to this he was producing that fine print "The Ordinance of Baptism" for the Baptist Missionary Society. It will be quite evident to my readers that the small number of Prints issued during the last three years was due to the illness of Baxter; so it is no surprise to find that at the end of this year he was in financial difficulties, and in February of the following year, 1844, he called on his creditors together, the outcome of which was that he made an arrangement with them to pay his debts during a period of four years. In this year the Wesleyan Missionary Society gave him work; and we find he produced the following fine prints: 1. The Rev. J. Waterhouse superintending the landing of the Missionaries at Taranki, New Zealand; 2. Destruction of the Lampre by lightning off Ceylon; 3. Mrs. and Mrs. Charles the artist's portrait were sent to the order of the family, and not for publication; 4. Gathering Apples. It was immediately upon the conclusion of his financial arrangement with his creditors that Baxter again changed his place of abode, and he next we now find his Print bearing the address of 41, Northampton Square. I am able to give you the date at which Baxter made this arrangement, from the following entry in the late Mr. Robert Harrild's ledger, March 27th, 1844: "Northampton Square address; 41. Mr. Harrild's ledger, 1844, vol. viii, p. 100, and putting up Presses."

In 1845 Baxter's productions were: 1. Penzance, Queen; 2. Talitha; 3. Captain George Pritchard; 4. View from Richmond Hill, Morning; 5. Ten Coloured Diagrams. Also in this year Baxter exhibited, at the Royal Academy, his original Water colour painting of the Baptism of H.R.H. the Prince of Wales, of which no colour print has yet been discovered, to my knowledge, despite Baxter's announcement of it.

In the year 1846 we find: (1) Wesleyan Mission Station at Waingaroa, New Zealand; (2) Diagram Plates to Isaac Frost's Two Systems of Astronomy (see page 32); (3) The Teeth in Age; (4) Surrey Zoological Gardens. In 1847: (1) Rev. W. Knibb; (2) Hindo Temple at Gyah Behar; (3) Miss Aldersey's School at Ningpo; (4) La Tarantella; (5) Indian Settlement; (6) Dovedale; (7) Near Folkestone, Mid-day; 8. Bolton Abbey; 9. View near Ilkley; 10. Lake Luggellaw; 11. Lake Garda; 12. La Biondiana in Gondoletta; 13. Abbeville; (14) The King of the French leaving Eu for Paris; 15. Nuremberg, Bavaria; (16) River Scene, Holland; 17. View in Maderia; 18. Crossing the Brook; 19. The Little Gardeners; (20) Yggdrasil; (21) Her Majesty's Marine Residence, Isle of Wight.

PLATE CXXII.

Title :

The Little Gardeners.

Date of Issue and Varieties :

1847. 1. Embossed Patentee Stamp Mount.

Lettering as follows—G. Baxter, Patentee, Gt. Britain, France, Belgium, Germany, &c.—
THE LITTLE GARDENERS.

See Plate opposite.

This print was also published in Suttaby's Le Souvenir for 1847; and Suttaby's Marshall's Cabinet of Fashions for 1847.

Size of Print : $3\frac{1}{2} \times 2\frac{1}{4}$.

Size of Mount : $6\frac{3}{4} \times 4\frac{3}{4}$.

NOTE.—The Plate and Blocks also passed into the following Printer's hands:—

(1) MESSRS. ADAMS & CO., at the 1860 Sale (*see list of plates and blocks*).

[*This Print kindly lent for reproduction by Mr. M. Hacker, Manchester.*]



George Baxter—cont.

The year 1848 still saw Baxter pouring out large numbers of Prints as follows: 1. The Wesleyan Chapel, Popham's Broadway, Madras; 2. The Bride (small); 3. The Conchologists; 4. The Andalmayan; 5. Claremont; 6. Chalee-Satoon (small); 7. England's Queen, or Her Most Gracious Majesty the Queen; 8. His Royal Highness Prince Albert; 9. The Fisherman's Home; 10. London, from Greenwich Observatory; 11. Duke of Bedford's Residence, Richmond; 12. Temple; 13. Phelan, Egypt; 14. Parthelia.

With the exception of Knight's process for "Imagined Printing," for which he obtained a patent in June, 1848, and which was afterwards sold, all after only a few weeks had been illustrated with it. Baxter issued from 1846 to 1847 (approximately) an enormous number of other illustrations, very different from the above, and consequently recognising the value of the type and the determined protection of it, as of his former apprentice, Mr. G. C. Leighton, Baxter came to the conclusion that the machine from his press would have to bear some distinctive sign or mark, — that we find was introduced in the year 1848 in the small prints of the body of the plates, and in "A Prince's Palace," by J. W. Harrison, Carlton-Walker, the "Warwickshire" and "Kentish" Queens and Prince Albert, and "Saxe-Coburg and Gotha," the prints of the Queen and Prince Albert are signed with his name and address, and "Northampton Square."

The next year, 1847, Baxter's Patent rights expired, — he could no longer claim the following four Prints, according to it: 1. Dorsentwater, Gwentland; 2. View from a deserted rock-quarry on the Wye; 3. Summer (small); 4. Winter (small).

We find, as we naturally would expect, that Baxter applied for an extension of his Patent rights. Determined opposition to their renewal was made by one of his former apprentices, Mr. G. C. Leighton, who was now with the firm of Gregory, Collins and Reynold, Wood Engravers and Oil Colour Printers. Notwithstanding this opposition, he was granted a further term of five years of Patent rights. Baxter now evidently recognising the competitive instincts of Leighton, and the comparatively short term of years his process would be protected, decided to grant Licences to work his patent process, which Licences were taken up by Le Blond and Co., and W. J. Dickes, both of London, and Bradshaw and Blacklock, of Manchester, who were printers in a fairly large way of business at this period.

Baxter having now settled the controversy of the expiration of his Patent rights, and secured to his satisfaction an extension of "protection," produced the following Prints in 1850: 1. The Regal Set (Needle-box prints); 2. Queen's Floral Needle-box Set; 3. The Tarantella Set; 4. The Greek Dance and Harem Set; 5. The Bride (large); 6. The Conchologists (large); 7. Paul and Virginia (large); 8. The Tarantella Dance; 9. The Chalees Satoon (large); 10. Indian

PLATE CXXIII

Title :

Summer
(Small).

Date of Issue and Varieties :

1849. 1. Printed Red Stamp Mount.

Lettering as follows—SUMMER. Printed in Oil Colours by G. BAXTER, The Inventor and Patentee, 11 & 12 Northampton Square.

Underneath Stamp—Licenses granted to work the Process.

See Plate opposite.

This print was published in Suttaby's Marshall's Ladies' Elegant Pocket Souvenir for 1849.

Size of Print: $2\frac{5}{8} \times 3$.

Size of Mount: $5\frac{1}{2} \times 6\frac{1}{4}$.

NOTE.—The Plate and Blocks also passed into the following Printer's hands:

(1) MR. PASSMORE, at the 1860 Sale (*see list of plates and blocks*).

[*This Print was kindly lent for reproduction by Mr. M. Hacker, Manchester.*]



George Baxter—cont.

Settlement large, 11. First Impressions small, 12. H.R.H. Prince Albert top boots; 13. Her Majesty Queen Victoria De La Rue; 14. Her Majesty Queen Victoria Queen on Dais; 15. H.R.H. Prince of Wales stepping out of boat; 16. Madelle Jetty Tietz; 17. Madelle Jenny Lind; 18. The Holy Family; 19. Shall I Succeed?; 20. Landing of Her Majesty and H.R.H. Prince Albert in Ireland; 21. Her Majesty and H.R.H. Prince Albert leaving Ireland; 22. Balmoral Castle; 23. Windsor Castle, or Returning from Stag Hunting; 24. Windsor Castle from the Long Walk; 25. View from Windsor Forest; 26. River Camel, Cornwall; 27. Netley Abbey; 28. Richmond Bridge; 29. View from Richmond Hill; 30. Dripping Well, Hastings; 31. Lord's Seat, Hastings; 32. Brighton Chain Pier; 33. Warwick Castle; 34. Brougham Castle; 35. Bala Lake, N. Wales; 36. Llangollen; 37. Cadwadr Idres; 38. River Tiddy, Cardiganshire; 39. Welsh Drovers; 40. Lintern Abbey; 41. Great Mill; 42. Water Mill on the Wye; 43. Ben Nevis, Scotland; 44. St. Ruth's Priory; 45. Lake Como; 46. Verona; 47. Stalzeple in the Rhine; 48. The Arctic Expedition in search of Sir John Franklin; 49. Chumtazi; 50. The Soldier's Lady at the Bath.

Mr. G. C. Leighton, however, having failed to prevent Baxter obtaining further protection, set to work to produce Coloured Prints, by a somewhat questionable deviation in the process of Baxter's patent. But we find in January, 1851, that he was taken up by the "Art Journal," and that a print entitled "The Hawking Party" was reproduced by him in colours for that Journal. We know that Baxter was immediately up in arms in reference to the production of Leighton by the following extract which we quote from the columns of the "Art Journal" of February, 1851:—"Printing in Colours.—Mr. G. Baxter's process.—In a very recent number of the Art Journal we introduced a specimen of Block printing in colours, executed for us by Mr. G. C. Leighton, accompanying the print by a short description of the process of the printing, and of Mr. Leighton's establishment. We were perfectly aware at the time that Mr. G. Baxter, to whom we then also referred, had for a considerable period practised this art with great success; but, as we thought, on an entirely different method from that of the other printer. Having, however, received a communication from Mr. Baxter, who considers that justice has not altogether been rendered to him on the subject, we feel it quite right to give him an opportunity of showing his claim to a large share in the honours arising from the perfection to which this art has of late years been brought. A visit to his establishment, and an inspection of a number of his productions, enable us to speak unequivocally of the success that has attended his exertions, and we have much pleasure in giving it publicity through our columns, without in the least degree desiring to prejudice his competitor in the field of action."

The foregoing controversy undoubtedly establishes the date of the first introduction of Baxter's Stamp and Mount as 1850, and we find further authority as to the date being 1850 from the fact that the first printed Stamp

PLATE CXXIV.

Title :

Crossing the Brook.

Date of Issue and Varieties :

1847. 1. Embossed Patentee Stamp Mount.

Lettering as follows—G. BAXTER, Patentee,
Great Britain, France, Belgium, Germany, &c.
—CROSSING THE BROOK.

See Plate opposite.

This Print was also published in SUTTABY'S
SOVEREIGN POCKET BOOK for 1847 and
SUTTABY'S LE SOUVENIR for 1847.

Size of Print: $3\frac{1}{4} \times 2\frac{3}{8}$. *Size of Mount:* 7×5 .

NOTE.—The Plate and Blocks also passed into the following
Printers' hands:—

(1) MESSRS. ADAMS & CO., at the 1860 Sale [*see list of
plates and blocks*].

[*This Print kindly lent for reproduction by Mr. M. Hacker,
Manchester.*]



THE
JOURNAL
OF
THE
AMERICAN
MUSEUM
OF
NATURAL
HISTORY
NEW YORK
1910

George Baxter—cont.

of Baxter, which I will call No. 1 as being the order of its appearance, contains the address as No. 11 Northampton Square.

This Stamp is always found printed on the mount, and not embossed, like his later design, and invariably in printed or brown ink. Underneath it will be noticed that Baxter, probably acting on the advice of Lord Brougham, at the renewal of his Patent rights, makes the announcement that Licences will be granted to work the process.

This being Baxter's first effort at a design for his Stamp he probably came to the conclusion that it was not of sufficiently artistic and imposing character, and this leads us to design No. 2, as in the order of its appearance. My assumption that the date of the design of this Stamp was 1851 is based on the fact that the Print "The Royal Exchange," published in 1851, was on a stamped mount, is of this design (see Plate LXXVIII.). This Stamp, like all his later design, is always found embossed in plain relief, from a die, and not printed, like his first Stamp. This embossing was probably adopted to make it more imposing and artistic. I am again further strengthened in my assertion of the date of the issue of this Stamp by the fact that Mr. G. C. Leighton, who was at this period issuing prints by methods closely resembling Baxter's patent, adopted a similar form of Stamp, which can be seen on the mount of his print entitled "Sunset," produced by Leighton at this time.

We can easily conclude, again, that Baxter, seeing the result of his first design, decided to change the design of his Stamp once again, and when making up the first print of the "Gems of the Great Exhibition," published early in 1852, the Stamp was of the design of Plate LXXIV., and which we will call No. 3 in the order of its appearance. This Stamp, like No. 2 Stamp, is always embossed in plain relief from a die.

The cause for Baxter again having to change the design for his Stamp will not this time be found due to Leighton, but the following extract from the columns of the "Art Journal" of 1852 gives us the clue for the next design: "Printing in colours.—Mr. Baxter, the well-known producer of the numberless elegant coloured prints that are so attractive in the shop windows of our stationers, is desirous that we should correct an error that appeared in a previous issue with reference to the process adopted by the Chevalier Harlinger at the state printing office of Vienna. Harlinger's prints are Chromo-lithographic, or from stones—Mr. Baxter's from Wood blocks. It will thus be evident to all acquainted with the two processes, that the latter has an incalculable advantage of the former, inasmuch as they may be worked almost ad infinitum, while the other will scarcely go beyond two thousand. Mr. Baxter assures us he has taken millions* of some of his subjects, and there is no doubt, from their great

* This would have been probably more correct if it had read "thousands," as the most Baxter ever printed from one plate was about 700,000, i.e. "The Holy Family."

PLATE CXXV.

Title :

Infantine Jealousy.

Date of Issue and Varieties :

1857. 1. Embossed Autograph Stamp Mount.

Lettering as follows—G. BAXTER, Inventor and Patentee, 11 & 12, Northampton Square.—
INFANTINE JEALOUSY.

Signed in body of Plate, bottom right-hand corner : G. BAXTER, Patentee.

See Plate opposite.

Size of Print : 6 x 4 $\frac{1}{4}$. *Size of Mount :* 9 $\frac{1}{2}$ x 6 $\frac{3}{4}$.

NOTE.—The Plates and Blocks passed into the following three Printers' hands :

- (1) MR. W. SEDGWICK, at the 1860 Sale (*see list of plates and blocks*).
- (2) MESSRS. VINCENT BROOKS, DAY & SON.
- (3) ABRAHAM LE BLOND.

[*This Print was kindly lent for reproduction by Mr. M. Hacker, Manchester.*]



George Baxter—cont.

popularity, of such being the fact. Moreover, his process being patented in Germany, as elsewhere, it could not be used there without his permission."

The foregoing extract goes to prove that Baxter now thought it necessary to design a Stamp to convey the fact that his Patent rights covered Great Britain, France, Belgium, & Germany, &c., and which we will call No. 4, as in the order of its appearance, see Plate VI.—This Stamp, like Nos. 2 and 3, is always embossed in plain relief from a die, and was used during 1852-3.

Baxter's Licensees now began to work his process, and, as in the case of Leighton, he was once again the victim of imitation. No. 4 Stamping being effected this time. From the columns of the "Art Journal Advertiser" of 1854 we quote the following extract:—"Of coloured pictures. (Continued.) Many complaints having been made at Mr. Baxter's place of parties attempting to pass off their hastily got up and inferior subjects as Mr. Baxter's productions, by closely imitating the private stamp which he had introduced to convey the genuineness of his pictures, we recently took some pains to take the words of other persons, he has, in consequence to the public, that all his stamps or productions will be embossed with his autograph in the centre of the die, &c., &c. See Plate LXXII.—The several articles led to the imitation of an autograph are well known. To that protest Mr. Baxter took that he may add the name of notice of the public who are best able to discriminate his production. Attention is requested to the fact that while the name of Baxter is conspicuous on the imitation of the patentee's private stamp, the names of the licensees are put upon the pictures so huddled together as not to appear to a common observer. Another licensee has also made similar attempt to pass off his work, by more closely imitating the private stamp of the patentee by adding the crown to the imitation."

These two Stamps can be seen on the stamped mounts of the Licensees in question, *viz.*, Print, View near Bingen on the Rhine (Bradshaw & Blacklock Stamp); Print, The Prodigal Son (W. Deane & Co., Stamp).

This leads us to Baxter's Autograph Stamp, the design of which he produced in 1854, and which we will call No. 5, as in the order of its appearance.

This Stamp, like Nos. 2, 3, and 4, is always embossed in plain relief from a die, and was used by Baxter now onwards to the end of his business career.

The year 1851 found the following Productions from Baxter's Presses:—

- (1) Fairy Scenes and Pas Des Trois Sets; (2) Grand Entrance to the Exhibition (8 horses); (3) Ditto (2 horses); (4) The Great Exhibition (exterior); (5) Ditto (interior); (6) Ditto (small exterior); (7) Houses of Parliament; (8) Bethlehem; (9) The Royal Exchange.

PLATE CXXVI.

Title :

Bolton Abbey.

Date of Issue and Varieties :

1847. 1. Printed Red Stamp Mount.

Lettering as follows—BOLTON ABBEY. Printed in Oil Colours by G. BAXTER, The Inventor and Patentee, 11 & 12, Northampton Square.

Underneath Stamp—Licenses granted to work the Process.

See Illustration opposite.

This Print was also issued in SUTTABY'S LE SOUVENIR for 1847, and SUTTABY'S POOLE'S SELECT REMEMBRANCER for 1847.

Size of Print : $2\frac{5}{8} \times 3\frac{5}{8}$. *Size of Mount :* $4\frac{3}{4} \times 5\frac{3}{4}$.

NOTE.—The Plate and Blocks also passed into the following Printer's hands:—

(1) MR. SAMUEL HOLLAND, at the 1860 Sale (*see list of plates and blocks*).

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George Baxter—cont.

In the year 1851 The Great Exhibition was held. We find in the Official Catalogue the following entry: No. 115. Baxter, G., 11 and 12, Northampton Square. Inventor, Manufacturer and Patentee—Specimen of Oil Colour Printing; Historical, Portraits, Architectural, and Landscapes.

The Official Catalogue containing the report of the Emperor of Austria on Baxter's productions: "Nothing can be more beautiful and more perfect in execution than these charming plates printed in colour." and under the heading of G. Baxter, London, in the section relating to Fine Arts, we find: "The view of the Exterior of the Great Exhibition Buildings and a female Portrait show very great skill in a process which is seldom yielded to by any other. Hon. Mention."

With the advent of this "Great Exhibition" of the Industries of all Nations, and the consequent impetus given to Baxter's work, he had again to enlarge his premises, this being done by taking in the adjoining house, No. 12, Northampton Square; and at the same time he installed, according to Mr. Robert Harrild's ledgers, another "Stanhope Press."

In 1852 Baxter received a medal from the Emperor of Austria, which was chronicled in the "Art Journal" of August, 1852, by the following: "Mr. Baxter well deserved the honour conferred upon him by the Emperor of Austria, who has forwarded to him the Gold Medal for 'Literary and Artistic Merit, as a testimony to the originality, utility and beauty of his invention of the Art of Printing in oil colours, and as a mark of his Imperial approval of the 'Gems of the Great Exhibition.' " He also received the New York Exhibition medal, 1853, Paris Exhibition medal, 1855, and the King of Sweden's medal, 1857.

The Prints produced in 1852 were:—(1) Seven Gems of the Great Exhibition; (2) The Saviour Blessing Bread; (3) So Nice; (4) View from Harrow-on-the-Hill; (5) The Reconciliation; (6) Flora or Flora the Gipsy Girl.

I must now tell you that Mr. Robert Harrild, who, you will have observed, so much assisted Baxter in his business career, passed away in 1853, and by his will he gave Baxter the "Copper-Plate Press," the "Stanhope," and the "Goldring Stanhope" Presses, which he had lent to him in 1837.

Baxter also exhibited this year at the Great Exhibition at New York.

The following were the Prints produced during 1853: (1) Crystal Palace, New York; (2) Australia—News from Home; (3) Sir Robert Peel; (4) Lord Nelson; (5) Napoleon I.; (6) Duke of Wellington; (7) The Descent from the Cross; (8) The Birth of the Saviour; (9) Me Warm Now; (10) So Tired; (11) Funeral

PLATE CXXVII.

Title :

The Bride
(Large).

Date of Issue and Varieties :

1850. 1. Printed Red Stamp Mount.

Lettering as follows—THE BRIDE. Printed in Oil Colours by G. BAXTER, The Inventor and Patentee, 11 & 12 Northampton Square.

Underneath Stamp—Licenses granted to work the Process.

Signed in body of Plate, bottom right-hand corner: Baxter's Patent Oil Printing, 11, Northampton Square.

See Plate opposite.

On MUSIC: The Prima Donna Valse.

Size of Print: 5 x 3 $\frac{3}{8}$. *Size of Mount*: 9 $\frac{1}{2}$ x 6 $\frac{3}{4}$.

NOTE. — The Plate and Blocks passed into the following three Printers' hands:

- (1) MR. FREDERICK PASSMORE, at the 1860 Sale (*see list of plates and blocks*).
- (2) MESSRS. VINCENT BROOKS, DAY & SON.
- (3) ABRAHAM LE BLOND.

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George Baxter — cont.

of the late Duke of Wellington; 12, Copper Your Honour!; 13 The Day Before Marriage; 14 The Morning Call.

In 1854 we find: 1, Gates of the Crystal Palace, Sydenham; 2, The Pompeian Court of the Crystal Palace; 3, Crystal Palace and Gardens; 4, News from Australia; 5, Review of the British Fleet at Portsmouth; 6, Charge of the British Troops on the Road to Waterloo; 7, The Siege of Sebastopol; 8, Soldier's Farewell; 9, Vive L'Empereur, Napoleon III.; 10, Emperor Napoleon of the French; 11, The Ninth Hour; 12, The Tenth Day Hours; 13, Prayer, Infant Samuel; 14, The Sabbath; 15, The House; 16, The Street; 17, I Don't Like It; 18, The Bell of the Village.

In 1855 Baxter's experience with the Patent Office was again a disappointment, but he still continued to produce several prints, although he was not yet Patentee. Several other of his prints now come under the name of "Baxter's Imprints." But he still received his prints. However, in 1856, he was again disappointed with the artistic skill, greatly increased and he was again disappointed in his printing productions.

The following were the Prints in 1855: 1, The Allied Sovereigns and the Queen in 1855; 2, Little Red Riding Hood; 3, A View of Queen of Great Britain; 4, Vive L'Empereur, Napoleon III.; 5, Richard Coeur de Lion; 6, Duke of Cornwall; 7, The Tenth Day Hours; 8, The Bride; 9, The Fair Lady; 10, The Aspects of Mount Blom; 11, The Return; 12, The Power.

In 1856 we find: 1, The Daughter of the Regiment; 2, Edmund Burke; 3, Rev. John Wesley; 4, Paul Napoleon; 5, Saint George; 6, Fruit No. 1; 7, Fruit No. 2; 8, The Gardener's Shed; 9, The Hop Garden; 10, The Mountain Stream; 11, Harvest Time, The Gleaners; 12, Little Red Riding Hood; 13, The Lover's Letter Box; 14, Summertime.

In 1857 Baxter obtained provisional protection for a method of manufacturing ruling printing surfaces, with a view to obtaining gradations of tone in etched blocks, but he did not go further with it. However, again in 1857, we find his inventive faculty at work, for in this year Letters Patent were granted him for colouring photos by his printing process of relief blocks. He is, however, not known to have proceeded with this method; glass Negatives, and silver prints, like Aquatint Impressions, were at this period frequently coloured by hand, which no doubt gave Baxter the inspiration for this patent.

The following were the Prints in 1857: (1) Vah-Tah-Ah; (2) Queen and the Heroes of India; (3) The May Queen Set; (4) Infantine Jealousy; (5) Hollyhocks; (6) Lake Lucerne, Switzerland; (7) Come Pretty Robin; (8) The Cornfield.

Baxter's father died in 1858, and through family disagreements Baxter refused to attend the funeral.

PLATE CXXVIII.

Title :

Funeral of the late
Duke of Wellington.

Date of Issue and Varieties :

1853. 1. Embossed Autograph Stamp Mount.

Lettering as follows—G. BAXTER, Inventor and
Patentee, 11 & 12, Northampton Square.—
FUNERAL OF THE LATE DUKE OF WELLINGTON.

See Plate opposite.

Size of Print : $6\frac{1}{4} \times 4\frac{1}{2}$ *Size of Mount :* $9\frac{1}{4} \times 7\frac{1}{4}$.

NOTE.—The Plate and Blocks passed into the following Printer's hands:

(1) At the 1860 Sale MR. FREDERICK PASSMORE (*see list of
Plates and Blocks*).

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Manchester.*]



George Baxter—cont.

In the year 1858 he produced the following Prints: 1) Figures and Landscapes Set; 2) H.R.H. Prince Albert; 3) The Princess Royal; 4) The Princess Royal, Princess of Prussia; 5) Prince Frederick William of Prussia; 6) Victoria, Queen of Great Britain, India known as large Queen; 7) See Saw, Margery Daw; 8) The Parting Look.

In 1859 we find: 1) H.R.H. Prince of Wales; 2) Christmas Time; 3) Stolen Pleasures; 4) Italy; 5) Fruit Girl of the Alps; 6) Dogs of St. Bernard; 7) Summer large; 8) Winter large; 9) Baxter's Historical Map, etc.

The year 1860 saw the ringing down of the curtain on Baxter's productions, for in May of that year Messrs. Southgate and Barrett conducted a sale, lasting a fortnight, of the stock of 8,000 double engraving plates and blocks, and the patent plant, lease, machinery and fixtures of the business in 72, 73 & 74.

Unfortunately for the present day collector of Baxter's prints, these plates and blocks passed into other Printers' hands, instead of being destroyed, and were extensively reproduced from in 72, 73 & 74. These prints are often finds taken in many ways, consequently creating a hold-all doubt and uncertainty as to the genuine article. But the eye of the collector who has studied his subject can rarely be mistaken in the master's work, his artistic powers in the harmony of Colouring being unrivalled.

At this Sale Baxter had a stock of 100,000 Prints, many of which were bought in by him. The total value realised by the Sale of these prints was £2,126 8s. 6d., of which £187 10s. remains deducting as being the value of the prints bought in by Baxter himself.

Much doubt has existed, and even to-day still exists, as to when Messrs. Vincent Brooks, Day & Son, Lithographers, acquired the Plates and Blocks of George Baxter. In elucidation of this date I was very kindly accorded an interview with Mr. Vincent Brooks on his 72nd birthday. Mr. Vincent Brooks, who at the date of the purchase of Baxter's plates and blocks by his father, was a young man of between 17 and 18 years of age, told me that he remembered going with George Baxter, junr., to fetch the plates and blocks from a warehouse in Red Lion Court, off Fleet Street.

His firm then immediately took into their employ the former employees of George Baxter, who were as follows:—

- (1) Copper Plate Printer, *Mr. Hadler*.
- (2) Chief Pressman, *Mr. Bandy*.
- (3) *Mr. Dyer*, who had charge of the special paper upon which the Prints were produced.

Mr. Vincent Brooks informed me that they proceeded to print for about four years the whole of the large Plates of Baxter which were published at

PLATE CXXIX.

Title :

Houses of Parliament.

Date of Issue and Varieties :

1851. 1. Printed Red Stamp Mount.

Lettering as follows—HOUSES OF PARLIAMENT. Printed in Oil Colours by G. BAXTER, The Inventor and Patentee, 11 & 12 Northampton Square. *Underneath Stamp*—Licences granted to work the above Process. In Great Britain 200 guineas each. France, Belgium, Germany, etc., 1,260 francs. Instructions to Licensees 252 francs.

See Plate opposite.

[First issued as a bookplate in Baxter's Pictorial Key to the Great Exhibition.]

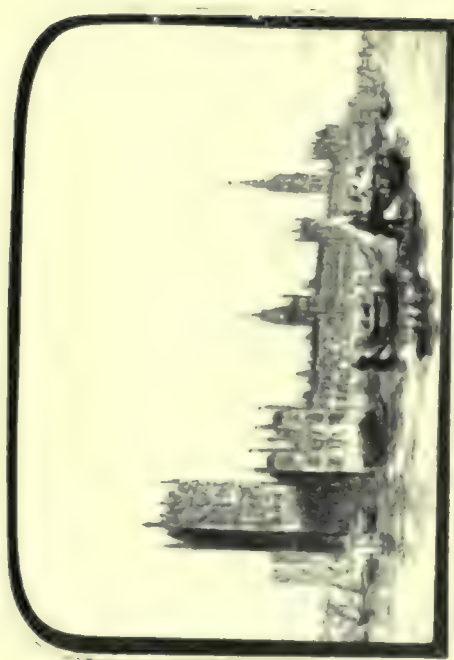
Size of Print : 4 $\frac{3}{8}$ x 3 $\frac{1}{8}$.

Size of Mount : 7 x 5.

NOTE.—The Plate and Blocks also passed into the following Printer's hands:

(1) MR. SAMUEL HOLLAND, at the 1860 Sale (*see list of plates and blocks*).

[*This Print kindly lent for reproduction by Mr. M. Hacker, Manchester.*]



George Baxter—cont.

ros. 6d. each. He told me that they issued nearly 5,000 copies of *The Bride-maid*. We had an interesting chat with reference to the tinting of the rosy cheeks and lips of *Baxter's Print*. Blocks were not used for this purpose, the "blush" being done by hand by means of "squeeze couple" being very delicately applied with a quick touch. Mr. Bandy, the chief Pressman, taught Mr. Brooks himself to do this. As the "couple" came into contact with the print, the operator had to smack his lips, so as to make him quickly lift his hand, so that there should be no "dwell." This method is obviously the forerunner of the present "Aerograph Spraying" method of modern colour production. He further told me that Baxter paid as much as 80s. a lb. for his inks.

This department was entirely under the control of George Baxter, junr. After about four years' production they decided to discontinue the issue of the Prints from Baxter's plates and blocks, and they were sold to Abraham Le Blond for the sum of £500, who, as we know, further printed from many of them.

The Print known as "*The Tired Soldier*" was engraved from beginning to end under the instruction of George Baxter, junr., and Printed by Vincent Brooks. At the time they closed down they had just finished engraving a fine plate about 10 inches by 15 inches, entitled "*The Zuyder Zee*," which was never printed. This plate I had the pleasure of seeing, and it was a fine example of Stipple and Aquatint engraving.

After this little divergence we must return to the point where we felt George Baxter disposing of his plates and blocks in 1860. As far as I can gather, Baxter, upon relinquishing his Northampton Square premises, had built a private residence at Sydenham, known as the "*Retreat*." It is quite apparent that after a few years (*i.e.*, in 1865) Baxter had taken possession again of 12, Northampton Square from Mr. Holland, and was then residing at 4, St. George's Terrace, Hyde Park. This we know from the announcement of his Bankruptcy proceedings (*see page 26*). We also know that the "*Retreat*" was purchased by his wife's family connections as a home for them after his bankruptcy proceedings. Here it was that Baxter died on the Eleventh of January, 1867, from the result of an accident, and was buried at Christ Church, Forest Hill, where is a red granite obelisk, erected by his wife to his memory, with the following inscription: "In fond remembrance of my dear husband George Baxter, who was gifted as an artist with the highest qualities of artistic taste, and was the sole inventor and patentee of OIL COLOUR PICTURE PRINTING. He fell asleep 11th January, 1867, in the 63rd year of his age, having a sure hope of a joyful resurrection, having invoked the Holy Spirit to him a blessing." The monument also bears the record of the burial of Mary, his wife, and William Oliver, his son. Appended herewith will be found a copy of his death certificate.

PLATE CXXX.

Title :

The Descent from the Cross.

Date of Issue and Varieties :

1853. 1. Embossed Autograph Stamp Mount.

Lettering as follows—G. BAXTER, Inventor and Patentee, 11 & 12, Northampton Square.—
THE DESCENT FROM THE CROSS.

See Plate opposite.

Size of Print $8\frac{1}{4} \times 6\frac{1}{2}$.

Size of Mount : $11\frac{1}{2} \times 9$.

NOTE.—The Plate and Blocks also passed into the following Printers' hands :

(1) MR. SAMUEL HOLLAND, at the 1860 Sale (*see list of plates and blocks*).

(2) ABRAHAM LE BLOND.

[*This Print was kindly lent for reproduction by Mr. Ernest Etheridge, 27, Harrison Road, Erdington, Birmingham.*]



George Baxter—cont.

CREATED COPY of an Entry in a Register of Deeds, 6 and 7 Wm. IV. c. 76.

Given at the General Purvisers Office, Stamp Office, 11th Dec. 1840.

For a Copy Deeded LEWISHAM UNION.

DEATHS in the SUFFOLK COUNTY CEMETERY, 1840.

Abraham and Sarah Archer, of the Parish of St. Andrew, in the County of Middlesex, died on the 11th day of December, 1840, at the age of 74 years, and 74 years respectively.

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and the said copy of the said register of deeds, 6 and 7 Wm. IV. c. 76, is hereby given to the said LEWISHAM UNION, for a Copy Deeded.

In Conclusion, I am free, and in interest, to inform, that, on Saturday, October 1st, 1841, with Mr. Archer, now at Birmingham, see, the instrumentality of Mrs. Kemmell, at the same time.

This interview arose out of my pooling, in Part IX. of a Paper, the Posthumous Plate of George Baxter, with the name, "Lake Scene." When Mr. Archer was a young lady, she had quite a large and well-kept collection of the family of George Baxter, junr., at the time he was producing Prints, from a few of his father's plates and blocks, at 17, Monmouth Street, Manchester, Birmingham. Her object in attending to the interview was to know whether the *Water's about Draining* done by George Baxter at the Posthumous plate had been reproduced, and which was a scene from Lake Windermere. This was done by her by George Baxter, junr. She also informed me that he had from his own house at Birmingham several of his father's *Water's about Draining* (e.g.), such as The Coronation Prints, Love's Letter Box, and Day Before Marriage. George Baxter, junr., also printed several prints from his father's engraved plates and blocks of this Lake Scene, two copies of which he had given to Mrs. Archer. In the course of our conversation Mrs. Archer told me that George Baxter, junr., was a man of a very proud and reserved disposition, his wife being the exact opposite. He had two daughters and one son. She remembers that at the time the late King Edward, then Prince of Wales, went on his Indian tour, that George Baxter, junr., did a set of the four prints in connection therewith. George Baxter, junr., ultimately had to give up business; and his wife took a small tobacconist shop in the same neighbourhood, he going to New Zealand. Eventually she believes the family joined him about the year 1880.

PLATE CXXXI.

Title :

The Birth of the Saviour.

Date of Issue and Varieties :

1854. 1. Embossed Autograph Stamp Mount.

Lettering as follows—G. BAXTER, Inventor and
Patentee, 11 & 12, Northampton Square.—
THE BIRTH OF THE SAVIOUR.

ON MUSIC : *The Adoration*, by W. H. Calcott.

See Plate opposite.

Size of Print : 6 x 4 $\frac{1}{2}$. *Size of Mount :* 9 $\frac{1}{2}$ x 6 $\frac{3}{4}$.

NOTE.—The Plate and Blocks also passed into the following Printer's hands :

(1) MESSRS. ADAMS & CO., at the 1860 Sale (*see list of plates and blocks*).



PLATE CXXXII.

Title :

The Parting Look.

Date of Issue and Varieties :

1858. 1. Embossed Autograph Stamp Mount.

Designed and Engraved by G. BENDER, Designer
and Proprietor, 10 & 11, North Street, S.W.
THE PARTING LOOK.

Supplied to the Public by G. BENDER, Designer
and Proprietor, 10 & 11, North Street, S.W.
Published February 10th, 1858, by G.
BENDER, Proprietor and Proprietor, London.

See also *THE PARTING LOOK.*

*The design is intended to be used as the front of
the mount, and the name will be printed on the back. Some
Prints have more than one design, and some
than others.*

Size of Print : 25 x 18¹ Size of Mount : 34 x 28.

NOTE.— The Plate and Blocks were acquired by MR WM J
SHEPHERD at the 1866 Sale (see list of Plates and Blocks).

PLATE CXXXIII.

Title :

The Ascent of Mont Blanc

No. 1. The Glacier Du Tacconay.

Date of Issue and Varieties :

1855. 1. Embossed Autograph Stamp Mount.

Lettering as follows—G. Baxter Inventor and
Patentee, 11 & 12 Northampton Square.—
No. 1. THE GLACIER DU TACCONAY.

See Plate opposite.

Size of Print : 6 × 4 $\frac{1}{4}$. *Size of Mount :* 10 × 7 $\frac{1}{4}$.

NOTE.—The Plate and Blocks passed into the following three
Printers' hands:

- (1) MR. WILSON, at the 1860 Sale (*see list of Plates and Blocks*).
- (2) MESSRS. VINCENT BROOKS, DAY & SON.
- (3) ABRAHAM LE BLOND.





PLATE CXXXIV.

Title :

The Ascent of Mont Blanc

No. 2. Leaving the Grands Mulets.

Date of Issue and Varieties :

1855. 1. Embossed Autograph Stamp Mount.

Engraved by J. G. Best, junr.
Patented by J. & W. Neill, pp. 5, 6.
No. 2. LEAVING THE GRANDS MULETS.

See Plate opposite

Size of Print : 6 x 4 $\frac{1}{4}$. Size of Mount : 10 x 7 $\frac{1}{4}$.

NOTE. The Plate and Block are in the following three Printers' hands :

1. MR. WILSON, at the 480, Salisbury Street, London.
2. MESSRS. VINCENT BROOKS, DAY & SONS.
3. ABRAHAM LE BLOND.

PLATE CXXXV.

Title:

The Ascent of Mont Blanc

No. 3. The Mur De La Cote.

Date of Issue and Varieties:

1855. 1. Embossed Autograph Stamp Mount.

Lettering as follows—G. Baxter, Inventor and
Patentee, 11 & 12 Northampton Square—
No. 3. THE MUR DE LA COTE.

See Plate opposite.

Size of Print: 6 x 4 $\frac{1}{4}$. *Size of Mount:* 10 x 7 $\frac{1}{4}$.

NOTE.—The Plate and Blocks passed into the following three
Printers' hands:

- (1) MR. WILSON, at the 1860 Sale (*see list of Plates and Blocks*).
- (2) MESSRS. VINCENT BROOKS, DAY & SON.
- (3) ABRAHAM LE BLOND.



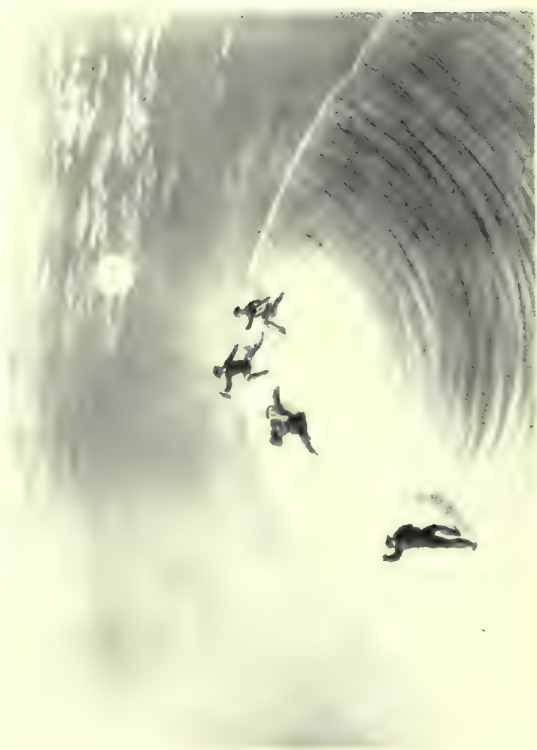


PLATE CXXXVI.

Title :

The Ascent of Mont Blanc

No. 4. The Summit.

Date of Issue and Varieties :

1855. 1. Embossed Autograph Stamp Mount.

*Printed and Published by G. PAVLEE, Printer,
and Patentee, 11 & 13 Northampton Street,
No. 4. THE SUMMIT.*

See Plate opposite.

Size of Print : 6 x 4 $\frac{1}{4}$. Size of Mount : 10 x 7 $\frac{1}{4}$.

NOTE.—The Plate and Block passed into the following three
Printers' hands:

1. MR. WILSON, at the 1856 Sale of the *Autograph Plate and
Block*.
2. MESSRS. VINCENT BROOKS, DAY & SON.
3. ABRAHAM LE BLOND.

Completion of the List of Baxter Prints

which will be found on Stamp Mounts

(not pictorially reproduced in this book.)

-
1. CHALEES SATOON large.—Printed Red Stamp Mount.
 2. CRUCIS ABBEY—Printed Red Stamp Mount.
 3. DERWENTWATER—Printed Red Stamp Mount.
 4. LAKE LUGGELLAW—Printed Red Stamp Mount.
 5. LAKE COMO—Printed Red Stamp Mount.
 6. LAKE GARDA—Printed Red Stamp Mount.
 7. RETURNING FROM STAG HUNTING—Printed Red Stamp Mount.
 8. RICHMOND BRIDGE—Printed Red Stamp Mount.
 9. RELIGIOUS EVENTS—Printed Red Stamp Mount.
 10. ST. RUTH'S PRIORY—Printed Red Stamp Mount.
 11. VIEW FROM WINDSOR FOREST—Printed Red Stamp Mount.
 12. VIEW FROM HARROW-ON-THE-HILL—Printed Red Stamp Mount.
 13. VIEW FROM RICHMOND HILL—Printed Red Stamp Mount.
 14. VIEW FROM DESERTED ROCK QUARRY ON THE WYE—Printed Red Stamp Mount.
 15. SUMMER (large)—Autograph Stamp Mount.

Tit-Bits of George Baxter.

IV.—Disposal of Baxter's Plates and Blocks.

From Part III. onwards I have given the Sale Catalogue of Baxter's Disposal of his Plates and Blocks in 1860, together with the Purchaser's names and Prices paid for same. I am now enabled, through the kindness of Mr. Wilson-Browne, of Sutton Coldfield, to reproduce herewith what is generally accepted as the Authentic signed List of the disposal of Baxter's Plates and Blocks from Mr. Vincent Brooks to Abraham Le Blond. See illustration over-leaf.

This Document will be offered for Sale by Public Auction, to be entered next by Messrs. Puttick & Simpson, 15, Abchurch Lane, London, where they are disposing of the various collections of plates and blocks of Mr. George Baxter.

This Document, it will be seen, raises several important points for our consideration.

- 1.—In the first place it gives us an authentic List of the Plates and Blocks which Vincent Brooks acquired and printed from.
- 2.—In the second place it also gives us the List of Plates and Blocks which passed into Le Blond's hands, if we accept it as the basis of the Sale Document to him from Vincent Brooks, which I think is quite clearly substantiated by George Baxter's son's signature of August 2nd, 1868. That this is the son's signature and not the father's leaves no room for dispute to anyone who is acquainted with the father's signature, also the father passed away in 1807, while Vincent Brooks was producing prints from his Plates and Blocks.
- 3.—Another very interesting item is shown by the Document. To the careful observer of it, it will be seen that on either side of the titles of the Print appears the following:

Copper Plate.	Printed.	Mounted.
157	160	4

It has been suggested that the figures 157 under Copper Plate represent an index number for the Plates *sent to Mr. Le Blond*. My own supposition is that, in addition to the Sale of the Plates and Blocks, which are shown by the Titles of same, this represents the number of Prints, in various stages of completion at this date, such as 157 prints from the Copper Plate, 160 prints completely printed, i.e., with the Colour Blocks super-imposed upon the Copper Plate prints, and 4 Prints ready mounted. Another suggestion I have heard is that it represents the number of Prints Vincent Brooks struck off Baxter's Plates and Blocks—with this also I do not agree. I think, with all modesty, that the suggestion I have put forward will be found to be the right one. If this is accepted by my readers, it will be seen that Le Blond, in addition to acquiring the Plates and Blocks from Vincent Brooks, also acquired a large stock of partly unfinished and finished Prints as well.

Sheet Number One, and Signed
by G. J. Baxter.

RE PUBLICATION
BAXTER'S CELEBRATED OIL PRINTS.
GREATLY REDUCED PRICES

Original Price		6s. each, originally published at 10s.6d		Original Price	
157	160	4	10	157	160
325	160	1	10	157	160
378	160	2	10	157	160
		2s.6d each, originally published at 3s.6d			
157	160	7	10	157	160
230	160	6	10	157	160
		1s. each, originally published at 1s.6d			
157	160	5	10	157	160
238	160	4	10	157	160
182	160	13	10	157	160
168	160	10	10	157	160
		Portraits, 1s. each.			
350	160	300	10	157	160
154	25	5	10	157	160

THE TIRED SOLDIER.

LONDON

PRINTED AND PUBLISHED BY VINCENT BROOKS,

1 CHANDOS STREET, CHANCERY LANE, AND 2 & 3, HIGH STREET, LONDON.

The Tired Soldier, 1848.

George Baxter's (senior) initials.

George Baxter's (junr.) Signature and date of Sale of Plates and Blocks from Vincent Brooks to Abraham Le Blond.

Tit-Bits of George Baxter.

V. Baxter's Sale Invitation Card.

I am also able to reproduce one of the Invitation Cards to Mr. Baxter's Sale from Mr. Wilson Brown's collection. This card will be in Mr. Beane's Papers & Shoppers' Sale in December next.

SALE
OF
MR. BAXTER'S PLANT,
Comprising the PRINTING MATERIALS
ENGRAVED PLATES & ENGRAVED BLOCKS &c.



Her portrait is engraved on a block.

It is the property of the

of the PATENTEES &c.

London.

where the sale will be held.

SOLD BY AUCTION.

by Order of the PROPRIETOR

CATALOGUES may be had on the Premises. The Plant and Printing Materials may be viewed. The SALE will commence each day at 11 a.m.

Her name & has been an
success that this Invitation
Card referred to Baxter's Sale
of his Plates and Blocks in
1864.

When I received the Doc-
ument I immediately contacted
the Patentees. Baxter was
a student of Anthonie, and
a student of the day 20th
and Wednesday 27th July
1864. The Auctioneer was
H. Beane, at 12 Northampton
Square, London. The
Sale was held on May
1864. The Auctioneer was
H. Beane, at 12 Northampton
Square, London.

With some slight changes
I have been able to throw
light on the card. I find that the
Auctioneer was
H. Beane, at 12 Northampton
Square, London. I am now able to
show the means of the follow-
ing advertisement taken from
the Times of Monday, July
25th, 1864, that this refers
to a further Sale of Baxter's
Plates and Blocks in 1864.

Copy of Advertisement.

TO PRINTERS.

Mr. Beane will sell by Auction, at the Offices, 12 Northampton Square, London, To-
morrow, 26th and Wednesday, 27th July, by order of Mr. Baxter, the Proprietor, who has
retired from business, the Printing Materials, the engraved blocks, plates, &c., of the Patentee
of Oil Colour Printing. Catalogues may be had on the premises. The Plant and Printing
Materials may be viewed. The Sale will commence each day at 11 a.m.

By Mr. Beane, at the Premises, on Wednesday, July 27th, at 2 o'clock p.m. Lease (nearly
22 years to run) of the Business House and Workshops, No. 12 Northampton Square, London.

The Times, Monday, July 25th, 1864.

Tit-Bits of George Baxter.

VI.—Baxter's Patent Pictorial Note Paper.

I am again indebted to Mr. Wilson-Browne, of Sutton Coldfield, for the loan of this unique item, which I am sure my readers will be pleased to see. This also will be in Messrs. Puttick & Simpson's Sale in December next.

It consists of a Wrapper, enclosed in which are five sheets of note paper, on the top left-hand corner of which appears a Needle-box print, surrounded by a scroll Border, printed in Gold.



The Outside Wrapper.

[See opposite for Note-paper Sheets].



The Five Sheets of Note-paper.

Tit-Bits of George Baxter.

VII.—Facsimile reproduction of an Autograph Letter from Abraham Le Blond to Fredk. Mockler, re Sale of Baxter's Plates and Blocks.

S. EAM WORKS
KINGSTON ON THAMES

CARRON HOUSE, 14, UPPER THAMES ST.

London, EC 4, 15th 1897.

Dear Sir,

The more proof to hand the more certain
 I am by Mr. Mockler's letter that a party of
 of your own countrymen to come to London
 from Munich, were not to be trusted.

I have been very busy since I last wrote to you, and have not had time to write you more fully. I have been very busy since I last wrote to you, and have not had time to write you more fully. I have been very busy since I last wrote to you, and have not had time to write you more fully.

I have been very busy since I last wrote to you, and have not had time to write you more fully. I have been very busy since I last wrote to you, and have not had time to write you more fully. I have been very busy since I last wrote to you, and have not had time to write you more fully.

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Tit-Bits of George Baxter.

VIII.- Facsimile reproduction of an Autograph Letter from Abraham Le Blond to Fredk. Mockler re Sale of Baxter's Plates and Blocks.

STEAM WORKS
KINGSTON ON THAMES

CARRON HOUSE 14 UPPER THAMES ST

London 11 Dec 1844

Dear Sir,

I have your yesterday's letter in relation to the prints which I have forwarded you. I trust you will find the majority of those of Baxter which are forwarded were printed by him. Notably all the small subjects. With respect to the larger which Mr. Burdett used for embodying the illustrations I do not think we had any sort of work but that, as we assumed our own mode of naming the subjects according to samples I have under notice that we have none of the illustrations which Mr. Burdett used. I dare say he had the work done when he printed with the block.

I have Captain Clark forwarding your order to print the subjects would cost you about 10 shillings with blanketing & another 10 shillings we can obtain this for you. There are no prints left of "Cromwell" and "Walter" and some other subjects, I think. The "Lionel" and "Box" among them.

I am exceedingly sorry to discuss any information referring to it. I am sure I can and will if it should any place the same before you. Should we find any of the plates among the stock of London when we come to the end of our run I will forward them.

I am very truly

Fredk. Mockler Esq.
Wotton under edge

Yours very sincerely
A. Le Blond

1. Alphabetical Index of Prints reproduced.

A			G		
		PLATE No.			PLATE No.
Abbeville	...	XCIX.	Great Exhibition, 1851 :		
Albert, H.R.H. Prince	...	II.	(Exterior) View	XXII.	
(Two Varieties)	...	XLVIII.	(Interior) View	XXIII.	
(11th Hussars Uniform) ...	...	LXVII.	Gem No. 1	LXXXII.	
Arctic Expedition, The ...	...	CXXXIII.-VI.	„ No. 2	LXXXIII.	
Ascent of Mont Blanc :			„ No. 3	LXXXIV.	
The Set of Four	...	LV.	„ No. 4	LXXXV.	
Australia, News from	...	VI.	„ No. 5	LXXXVI.	
Australia : News from Home ...	...		„ No. 6	LXXXVII.	
			„ No. 7	LXXXVIII.	
			Gems of the Crystal Palace :		
			No. 1	LXXXIX.	
			The Crystal Palace & Gardens	XXXI.	
			The Pompeian Court	XC.	
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Sn	Stannum
Sp	Strontium
St	Strontium
Te	Tellurium
Ti	Titanium
Tl	Thallium
U	Uranium
V	Vanadium
W	Tungsten
X	Xenon
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Zn	Zinc
Zr	Zirconium

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3. Alphabetical Index of Baxter's 1860 Sale of Plates and Blocks.

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W	
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4. Alphabetical List of Baxter's Prints with Red Stamp Mounts.

A

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Abbot, H. R. H. Portrait of. (Vanderbilt)
Aster Expedition, The

B

Bala Lake, N. Wales
Balmoral Castle
Ben Nevis, Scotland
Belton Abbey
Blenheim Castle

C

Cader Idris
Charles Seymour, Earl of
Compton, Lady of the Bath
Comes Abbey

D

Deventer, Dordrecht
Dunrobin, Wex., Ireland

E

East Angles, (small)
East of the Cape, (Gt.)

G

Great Exhibition, 1851
Glenelg, Ayr
Glenelg, Ayr
Glenelg, Ayr
Glenelg, Ayr
Glenelg, Ayr

H

Holy Trinity
Houses of Parliament

I

Indian Settlement, (small)

L

Lake Tana, (small)
Lake Como
Lake Garda
Lake Lugano
Lake Lugano
Lough Erne
Lovers' Seat, Harlech

M

Madelle Jetty, Llandudno
Madelle Jetty, Trefz

N

Norfolk, (small)
Norfolk, (small)
Norfolk, (small)
Norfolk, (small)
Norfolk, (small)

P

Portrait of a Lady
Portrait of a Lady
Portrait of a Lady
Portrait of a Lady
Portrait of a Lady

Q

Queen's Arms, (small)

R

Railway, (small)
Railway, (small)
Railway, (small)
Railway, (small)
Railway, (small)
Railway, (small)
Railway, (small)

S

St. James's Palace
St. James's Palace
St. James's Palace
St. James's Palace
St. James's Palace

T

Traffic, (small)
Traffic, (small)
Traffic, (small)
Traffic, (small)
Traffic, (small)
Traffic, (small)
Traffic, (small)

V

Village, (small)
Village, (small)
Village, (small)
Village, (small)
Village, (small)
Village, (small)
Village, (small)

W

Wales, (small)
Wales, (small)
Wales, (small)
Wales, (small)
Wales, (small)

5. Alphabetical List of Baxter's Prints with Patentee Stamp Mounts.

A

Australia: News from Home.

B

Brighton Chain Pier.

Brougham Castle, Westmorland.

C

Crossing the Brook.

D

Duke of Wellington.

T

The Saviour Blessing Bread.

6. Alphabetical List of Baxter's Prints with Scroll Stamp Mounts.

L

Lord Nelson.

M

Morning Call, The.

Q

Queen Victoria, H.M.:
Landing at Ireland.

S

Sir Robert Peel.

So Nice.

So Tired.

T

The Royal Exchange.

7. Alphabetical List of Baxter's Prints with Autograph Stamp Mounts.

A

Alps, H.P.H.P.
Alps, H.P.H.P. (Litho)
Alps, H.P.H.P. (Litho)
Alps, H.P.H.P. (Litho)

B

Baxter's Autograph

C

Captain's Autograph (Litho)
Cape of Good Hope
Cape of Good Hope
Cleopatra (Queen of Egypt)
Cleopatra (Queen of Egypt)
Cleopatra (Queen of Egypt)
Cleopatra (Queen of Egypt)

D

Dan, Dan, Dan
Daughter of the Regiment
Daughter of the Regiment
Daughter of the Regiment
Daughter of the Regiment
Daughter of the Regiment
Daughter of the Regiment

E

Egypt, Egypt
Egypt, Egypt

F

Faint, Faint, Faint
Faint, Faint, Faint
Faint, Faint, Faint
Faint, Faint, Faint
Faint, Faint, Faint
Faint, Faint, Faint

G

Gems of the Crystal Palace
Gems of the Crystal Palace
Gems of the Crystal Palace
Gems of the Crystal Palace
Gems of the Crystal Palace
Gems of the Crystal Palace

H

Harvest Time (The Gleaner)
Hollyhocks
Holy Family
Hop Garden, The

I

"I Don't Like It."
Infantile Jealousy

K

King of the French leaving Eu for Paris

L

Litho, Litho, Litho
Litho, Litho, Litho
Litho, Litho, Litho
Litho, Litho, Litho

M

M...
M...
M...
M...

N

N...
N...
N...
N...

P

Peking Lion, The
Peking Lion, The
Peking Lion, The
Peking Lion, The
Peking Lion, The
Peking Lion, The

Q

Queen Victoria, H.M.
Queen Victoria, H.M.
Queen Victoria, H.M.
Queen Victoria, H.M.

R

R...
R...
R...
R...
R...
R...

S

S...
S...
S...
S...
S...
S...

T

T...
T...
T...
T...
T...
T...

W

Winter (Litho)
Winter (Litho)

8. Alphabetical List of Baxter's Prints

Signed in the body of the Plates.

A

Albert, II R.II. Prince (Two Varieties).
Australia, News from.

B

Belle of the Village.
Ben Nevis, Scotland.

C

Charles Satoon (large).
Charge of the British Troops on the Road to
Windlesham.
Circassian Lady at the Bath.
*Cluster of Passion Flowers and Roses.
*Also will be found unsigned.
Come, Pretty Robin.
Copper, Your Honour?
Crystal Palace, New York.
Crystal Palace and Gardens.

D

Day Before Marriage.
Daughter of the Regiment.
*Dripping Well, Hastings.

F

First Lesson, The.

G

Gems of the Crystal Palace:
No. 1.

H

Harvest Time (The Gleaners).
Hollyhocks.
Holy Family.
Hop Garden, The.

I

"I Don't Like It."
Infantine Jealousy.
Indian Settlement (large).
*Italy (signed).

L

La Tarantella (large).
Lake Lucerne, Switzerland.
Lord Nelson.
Lovers' Letter Box.
*Lovers' Seat, Hastings.
*Also will be found unsigned.

M

Madelle Jenny Lind.
Madelle Jetty Treffz.
"Me Warm Now."
Morning Call, The.
Mountain Stream, The.

P

Paul and Virginia (large).
Parting Look, The.
Prince, Albert, II.R.II. (Two varieties)
Prince of Wales, II.R.II.:
Landing from Boat.
Puss Napping.

Q

Queen Victoria, II.M. (on balcony):
Opening of Parliament.
Landing at Ireland.
Leaving Ireland.
Queen's Floral Needle-Box Set.

R

Returning from Prayer.
Returning from Stag Hunting.
Review of the British Fleet at Portsmouth.

S

"See-Saw, Margery Daw."
Short Change
Sir Robert Peel.
Soldier's Farewell.
Summer Time (Gathering Roses).

T

The Bride (large).
The Bridesmaid.
The Conchologists (large).
The Cornfield.
The Gardener's Shed.
The Tarantella Dance.
The Tarantella Set (Needle-Box Prints).

U

Ulleswater, Cumberland.

V

Verona Evening Scene.

9. Alphabetical List of Baxter's Prints used as Book Illustrations.

1

[illegible]

B

[illegible]

C

- Cadiz Falls
- Cape Wankarem National Monument
- Cassidy Mine Landfill
- Cattion Pipeline
- Cattle Droughting
- Cedar-Sage Scrubland
- Chalk Bluffs State Center for Marine Studies
- Charley Canyon
- Chertmouth
- Choptank (Queen of Tappan)
- Claster of Pinson Pockets and R.
- Cooper's Island of Tappan
- Crossing the Divide
- Crooks Abbey

D

Deccanator, Cumberland
 Destruction of Sodium
 Destruction of the *Famora* by *Leptocera*
 Ceylon
 Dippers and Nest
 Diagram Plates (Young's)
 " (Frost's)
 Divesdale, Derbyshire
 Duke of Buccleuch's residence, Richmond

E

Eagle and Vulture.
Evening on the Sea and the Shore.

Г

First Impressions (small).
Fisherman's Home, The.

G

[illegible]

H

H. ...
 H. ...
 H. ...
 H. ...

I

Interior of the Lady Chapel, Worcester Cathedral, 1895

J

Deep Domain Interactions in the Q
 Component of the Mammalian
 Brainstem: Evidence from

K

1. The first part of the book is a historical survey of the development of the theory of the firm, from the classical economists to the modern neoclassical and institutional theories.

L

- 1. A Field Guide to Great Britain
- 2. The British Isles
- 3. The Climate
- 4. The Geology
- 5. The Landscapes
- 6. The History of Civilisation, The
- 7. The People
- 8. The Government and Social
- 9. The Science and Nature
- 10. The Arts and Literature
- 11. The Economy and Industry
- 12. The Environment
- 13. The Future

M

Mabel: Cretaceous, ending the Oolite, and the Dying
 Graduated.
 Mass. Abolition's Science, at Nanjing.
 Mass. in Premises at Krumm, Station.
 Modification of Clouds.
 Mesozoic Pavement at Putney.
 Mr. Medhurst in conversation with Choo-Tih-
 Lung, attended by a Malay boy.

Alphabetical List of Baxter Prints used as Book Illustrations—contd.

N

Near Folkestone, Mid-day.
Netley Abbey.
Norfolk Bridge, New Shoreham.
Nuremberg, Bavaria.

O

Orders of Knighthood, contains: Queen Victoria
and various Orders.

P

Parhelia.
Parsonage at Ovingham.
Paul and Virginia (small).
Pictorial Album; or, Cabinet of Paintings.
Polar Sky and the Seasons.
Prince, Albert, H.R.H. (Two varieties).
Proposed Communist Settlement of the
Christian Commonwealth.

Q

Queen Victoria, H.M.:
(Illustration to Harrison Corbett's, &c.).
Marine Residence, Isle of Wight.

R

Rafaralahy.
Rev. J. Williams:
Reception at Tanna.
Massacre of.
(Book Portrait).
(Uncoloured Woodcut).
First Interview with Natives at Erromanga
(Full-length on Board Ship).
Richmond Bridge.
River Camel, Cornwall.
River Scene, Holland.
River Tiefs, Cardiganshire.

S

Scene on the Mountain Tops and Air Bird.
Shall I Succeed
Shells and their Inmates.
Six Malagazy Christians.
Southdown Sheep.
Stolzenfels on the Rhine.
St. Ruth's Priory.
Summer (small).
Sunshine and Cloudy Sky.
Surrey Zoological Gardens.

T

Té Po, a Chief of Rarotonga.
Temples of Philæ, Egypt.
The Andalusians.
The Bride (small).
The Conchologists (small).
The End of Time.
The Little Gardeners.
The Teeth in Age.
The Boa Ghaut.
Tintern Abbey.
Tropical Scenery and Temperate.
Turn of the Monsoon and A Bird of Spring.
Two Lovers Standing under a Tree.

V

Vah-tah-Ah.
Verona—Evening Scene
View from a Deserted Rock Quarry on the Wye
View from Harrow-on-the-Hill.
View from Richmond Hill.
" " " (morning).
View from Mission House, Bangalore.
View from Windsor Forest.
View in Madeira.
View near Ikley.
Virginia Water.
Vineyard near Mount St Bernard, and
Autumnal Artist.

W

Warwick Castle.
Water Mill on the Wye.
Water Mill, The Old; and English Ship by
Moonlight.
Welsh Drovers.
Welsh Harper, The.
Wesleyan Mission Station at Waingaroa, New
Zealand.
Wesleyan Chapel, Pophams, Bradway, Madras.
Williams, Rev. J.:
Reception at Tanna.
Massacre of.
(Book Portrait).
(Uncoloured Woodcut).
First Interview with Natives at Erromanga
(Full-length on Board Ship).
Windsor Castle (or, Returning from Stag
Hunting).
Windsor Castle from the Long Walk.
Winter (small).

Y

"Yes, I am come of high degree," &c.
Yggdrasil.

Z

Zenobia.

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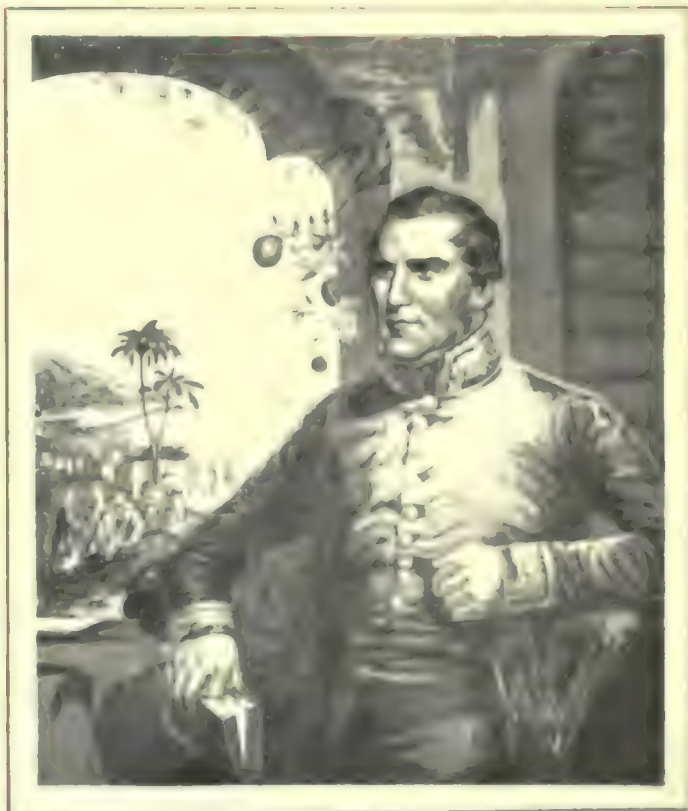
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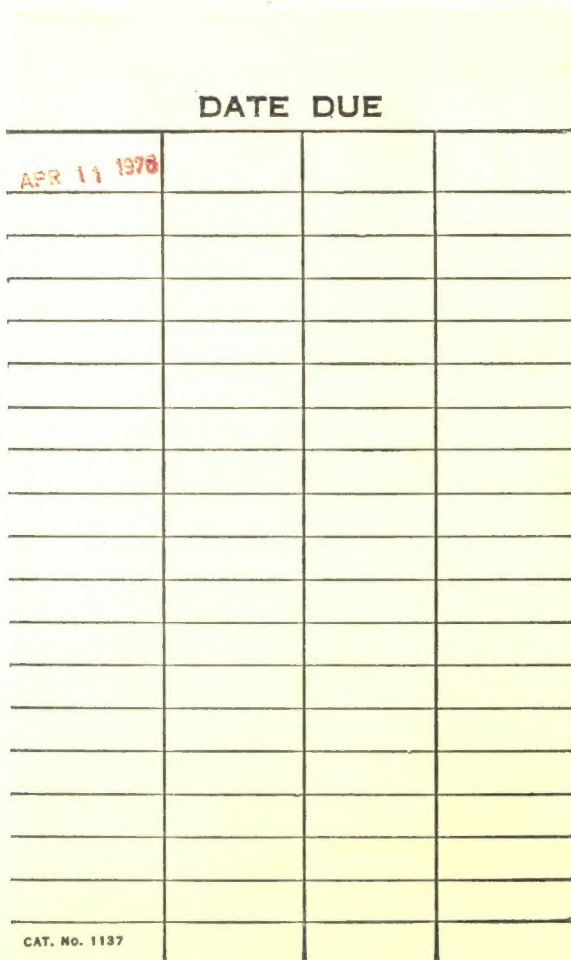


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